

UNIVERSITY OF THE WITWATERSRAND
SCHOOL OF ARCHITECTURE AND PLANNING


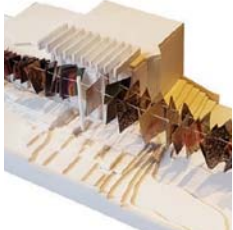







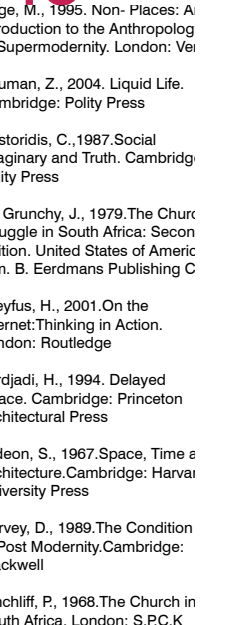


KYLIE RYDER
548490
12/02/2017

Research report submitted to the School of Architecture and Planning,
University of the Witwatersrand, Johannesburg, South Africa in partial
fulfilment of the requirements for the degree Master of Architecture
(Professional), in the year 2016. Supervised by Gustavo Triana.

FIG 1 AURAS
Watercolour concept
of auras

contents

1		2		3		4		5		6		7		8		9		10	
ABSTRACT	4	INTRODUCTION	8	THANK YOU	10	THE SOCIETAL RACE	12	THE HYPOCRISY OF LIFE	36	RHYTHMIC SITING	58	PLACE CONTAINMENT & TIMELESSNESS	98	SITE	157	DESIGN VISION & OBJECTIVES	161	SOURCES	238
						Instant here. Instant moments, instant now. Now.	16	The mobile 'hello'	38	My City - where is the normality?	60	Yeoville. Unpacked.	38	Contextual Analysis	159	Design Objectives	162	Reference List	240
						The everyday & the Inbetweeners	30	One, Two... Third Place	42	Flow, Wary & Awakening	64	In God's Place	42			First Design Proposal	168	List of Figures	244
								Third Place & the Mundane	48			Timelessness admist a rush	48			Reimagined Conceptual Ideas	172		
								Decelerating our lives	50	The City of Rhythms	86	The Social Force of the Church	50			Design Development	174		
												Destructive Fury	118			Towards a Final Design	188		
												One for all	124			Final Design	204		
												A Religious Niche	132						
												House of the Spirit	140						

abstract

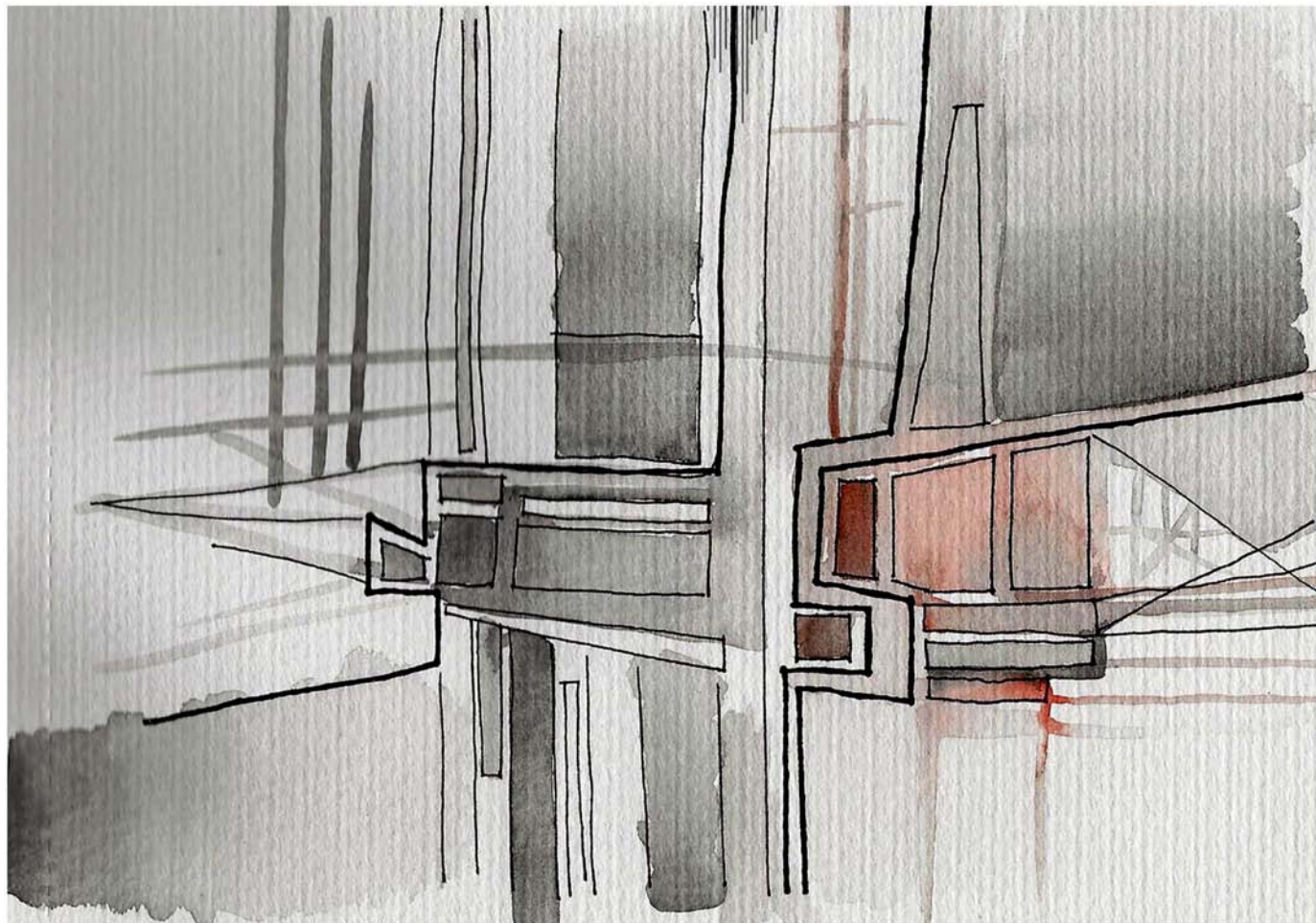


FIG 2 TIME
Watercolour concept
of time

How do we re-establish our need to make time for ourselves, other people and our city once again?

In a world of speed, where everything seemingly happens in an instant, the context of this thesis is fully engrained in contemporary society. With an increase in pace of life, brought about through technological developments, we are enveloped in a new sense of connection. For the first time, people who are across the world can be reached within the touch of a button. No longer do we wait, no longer do we slow and no longer do we pause. We have entered into a societal race that appears to be unending by the pressures of perpetual modernity.

Johannesburg is continually growing as a 21st century city as it adapts to new technologies and industries as speed develops the urban landscape. Through investigations into this contemporary way of life of My City and an inherent increase in pace of the everyday, people living in the city are being driven by the mundane. It is within the modern city, that slow becomes a phenomena and an importance of place is emphasized. With little space to take time and appreciate the city amidst this fast-paced way of life, the disconnection between people and place is ever-increasingly growing.

A virtual gap between real and unreal begins to create a rift between the city and the people.

People are pulled into a 'mobile hello' where there is a lack of awareness in spaces around the city. The notions of time, movement and pace of life translate into a contemporary condition that identifies the importance that people and the city have placed on the virtual. Thrust by the tension between the virtual and real in every day, people are being pulled into a new sense of telepresence¹.

This telepresence and the current pace of life translate into a condition that emphasises the need for deceleration as a means of reconnection. By looking at theories around third place as a means of gathering within architectural discourse, the work challenges Johannesburg to prepare for its future by allowing for place of pause amidst this condition.

Mapping the city draws light activities and places that are preparing for its people. Around the city a sense of timelessness comes with spiritual space, thus the proposed programme of the House of the Spirit becomes a space of accessibility, connectivity and sociability. This space rekindles the ideas of slow, by allowing for people to take pause from the everyday in a common space. The architecture brings about a way to stimulate the past and looking towards a future of our people while dealing with conditions that surround the city in the present.

1 TELEPRESENCE
The use of
technology
for apparent
participation in

DECLARATION

I, Kylie Ryder am a student registered for the course Master of Architecture (Professional) in the year 2016. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

Kylie Ryder

FIG 3 SPACE OF PAUSE
The city needs to prepare for the future by creating spaces that allow the pedestrian to take pause



introduction

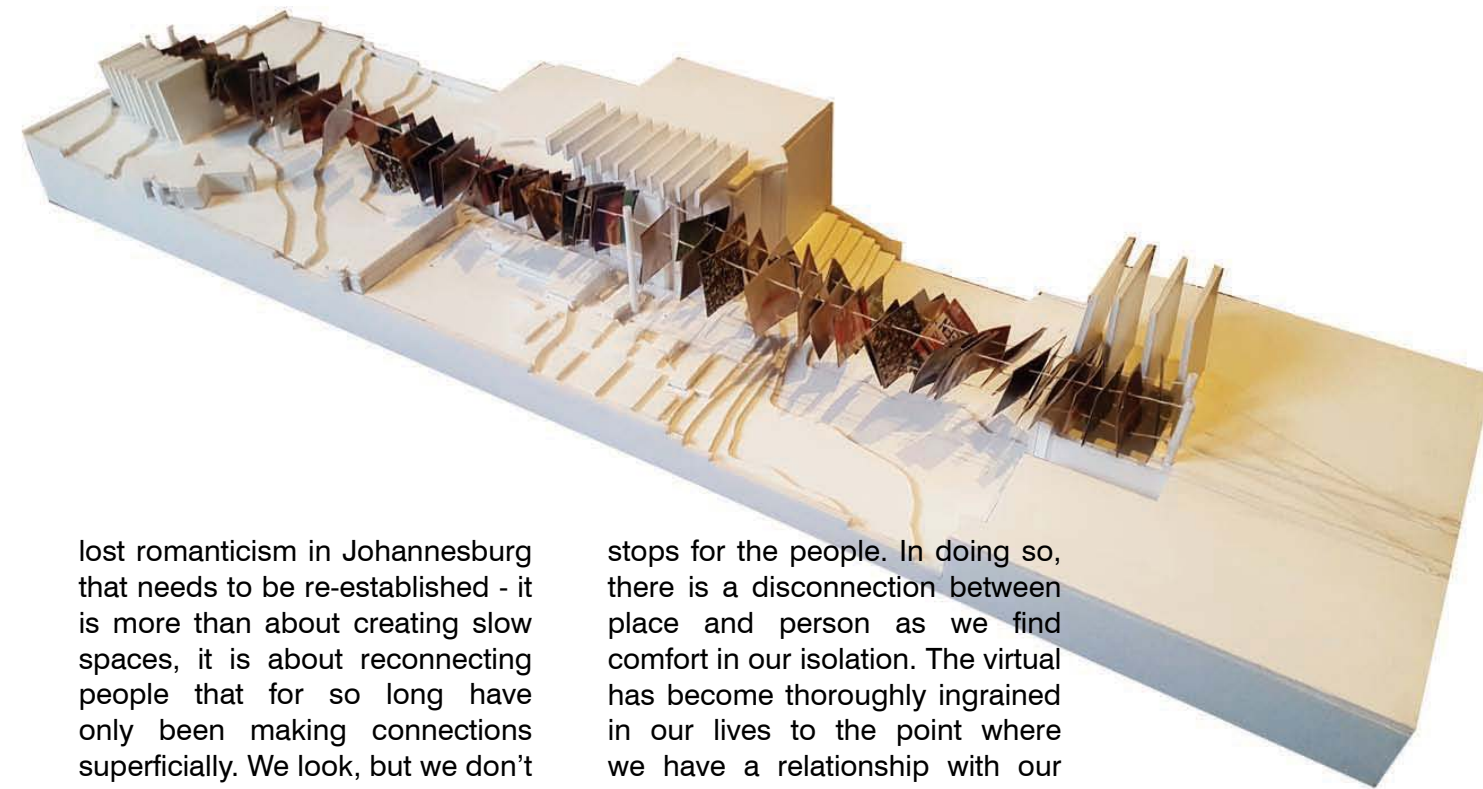
FIG 4 MOMENTS
*Moments in time
make up a sequence
or event*

Today, the new technological and communicative advances have quickly become so omnipresent, that people have forgotten and some have never known, how they used to do things- how they used to make contact with another person and how they did everyday transactions in a different manner. We are living in a world where everything happens instantaneously, where there is no room for delay and where people one way or another continuously strive to maintain this rate of living. As the World Wide Web connects us to places all around the world within seconds, scientific studies have predicted that by 2023 we will have become a global, immersive environment in which the everyday laptop will have the ability to communicate at a speed of the human brain and just 25 years later, at a speed of the entire human race. (Technology Review, 2009)

This means that in this continually driven world we live in, it is vital that as architects we advise on the current situation that is consuming

our lives. Architecture is part of our every day in many ways, so in a sense, it needs to keep up with the growing demands of society as well as challenging where new space in our life can fit and what these places have the potential of becoming. Thus, the city and its people need to be addressed. Perhaps, it is most important to ask the question: what is happening to the city and what is it doing to prepare for its people?

Time is something that is almost insensible, but it is the exact thing that is driving everything we do. From making our journey to and from work to cooking a meal for your family and sitting down to eat, we are becoming subject to a distanced awareness of all that is around us – the people, the city and its spaces. The research is born out of direct experience of these aspects of life and is about an unquenchable need to make time for the city. It challenges how people behave in an environment and the possibilities of pause, reflective space to break from our fast-paced movements. It is about a



lost romanticism in Johannesburg that needs to be re-established - it is more than about creating slow spaces, it is about reconnecting people that for so long have only been making connections superficially. We look, but we don't see, we listen, but we don't hear, we act, but we don't care. We must not lose sight of reality. Where are we going?

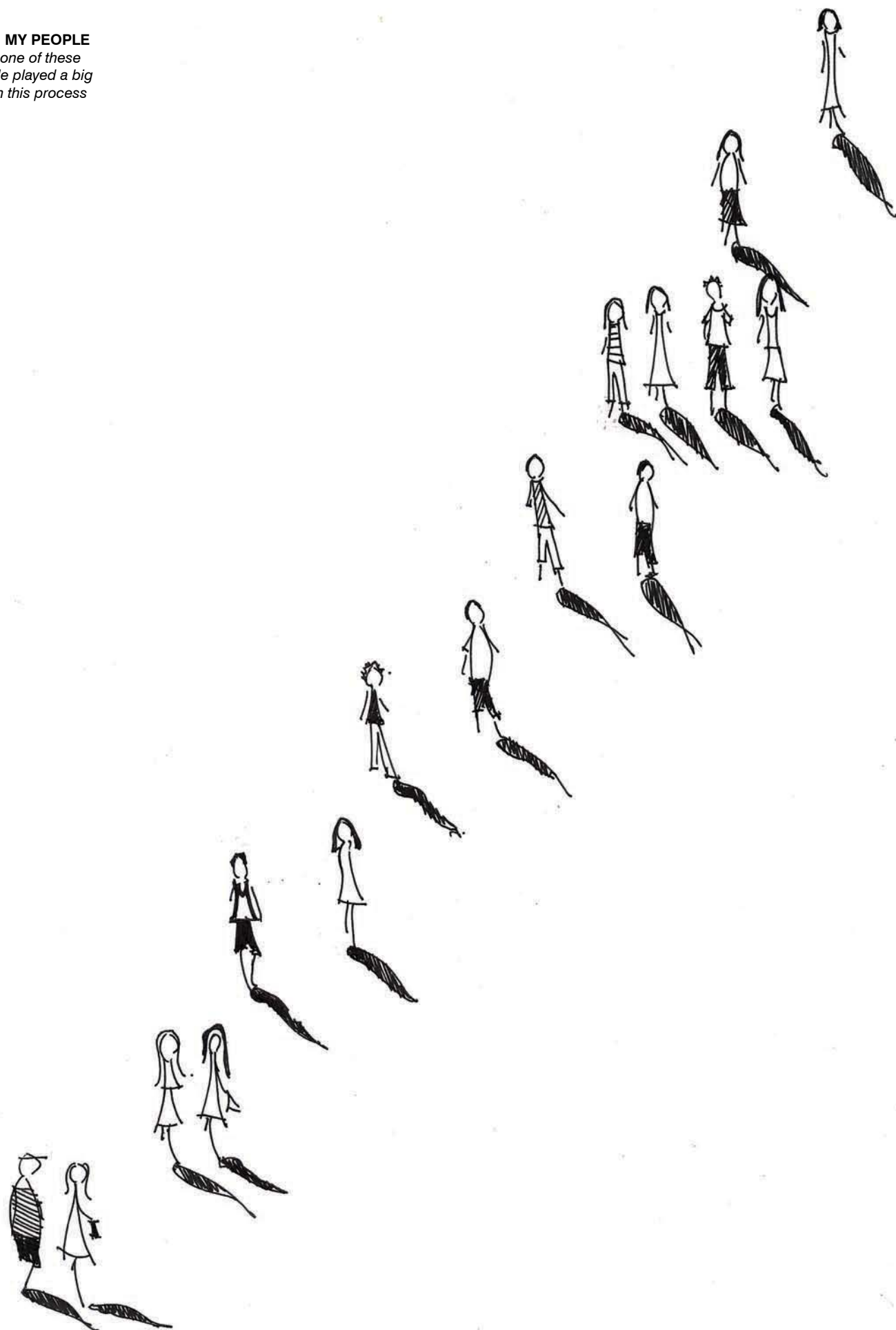
The work will look at these conditions and how artists, theorists and architects have made sense of an almost overwhelming pace of life. By understanding how we have reached this point and how it is impacting the way we act as well as the sociological effects thrust upon us we can begin to define our needs in the modern city. Also, modern spaces that are born out of speed, namely the Non-Place need to be investigated. These spaces that originally were rarely used are becoming frequent

stops for the people. In doing so, there is a disconnection between place and person as we find comfort in our isolation. The virtual has become thoroughly ingrained in our lives to the point where we have a relationship with our screen; little is real, and that which is, is becoming overwhelmed with a new telepresence¹.

"We are hurrying through our lives instead of living them." (Honoré, 2005) This research report brings about a chance to slow it down. It is not about bringing people to a standstill; it is about creating an awareness of something that for so long has been present – time. We need to make time for the people in our lives and the place within our lives. Johannesburg as a place needs to reconnect. It needs to prepare.

Johannesburg needs to prepare now.

FIG 5 MY PEOPLE
Each one of these
people played a big
role in this process



a thank you

because without you, it would have been impossible.

A special thanks to:

Dean and Daniela Ryder for your constant support throughout the years - you have made me into the person I am today. Thank you for the late night model making help, constant supply of Redbull and unending enthusiasm. Dad - you inspired me to take this path. Mom - you helped me get there.

Tyla Ryder for always being the first person to ask what I'm doing and **Micaela Ryder** for keeping my spirits high.

Andrew Smith, thank you for always being a lending hand when I needed one, for being the practical mind to my creative one and for making my make-shift wire cutter that got me through the year.

Greselda Smith thank you for always supporting me and for giving me inspiration throughout the process.

Ursula Ryder, my special grandmother, for encouraging me to follow my dreams, being my art teacher from when I was a child and showing me the ropes with watercolour.

Marc Ryder for always being willing

to assist me with any photography. **Mandy Ncube** for the constant supply of banana loaf.

Gustavo Triana, my supervisor, for keeping me on-track and challenging me throughout the year.

Pedro Ramos for being a great colleague and friend through it all.

Claudia Bozzonetti, Danielle Burton, Anthony Stott and Tatum Russo for being great friends throughout this degree and always offering help, inspiration or a lunch outing.

Ashleigh Freeman for pushing me to work every day.

Samantha Ryder for editing and proofreading.

To each one of these people, you have all been there for me throughout this process and I cannot thank you enough.

FIG 6 THE RACE
*People are moving
faster to reach
destinations quicker*



CHAPTER 1

The Societal Race

*Looking at the way society operates
and how time impacts every day life*

INSTANT HERE, INSTANT MOMENTS.
INSTANT NOW. NOW.

16

THE EVERYDAY AND THE
INBETWEENERS

30

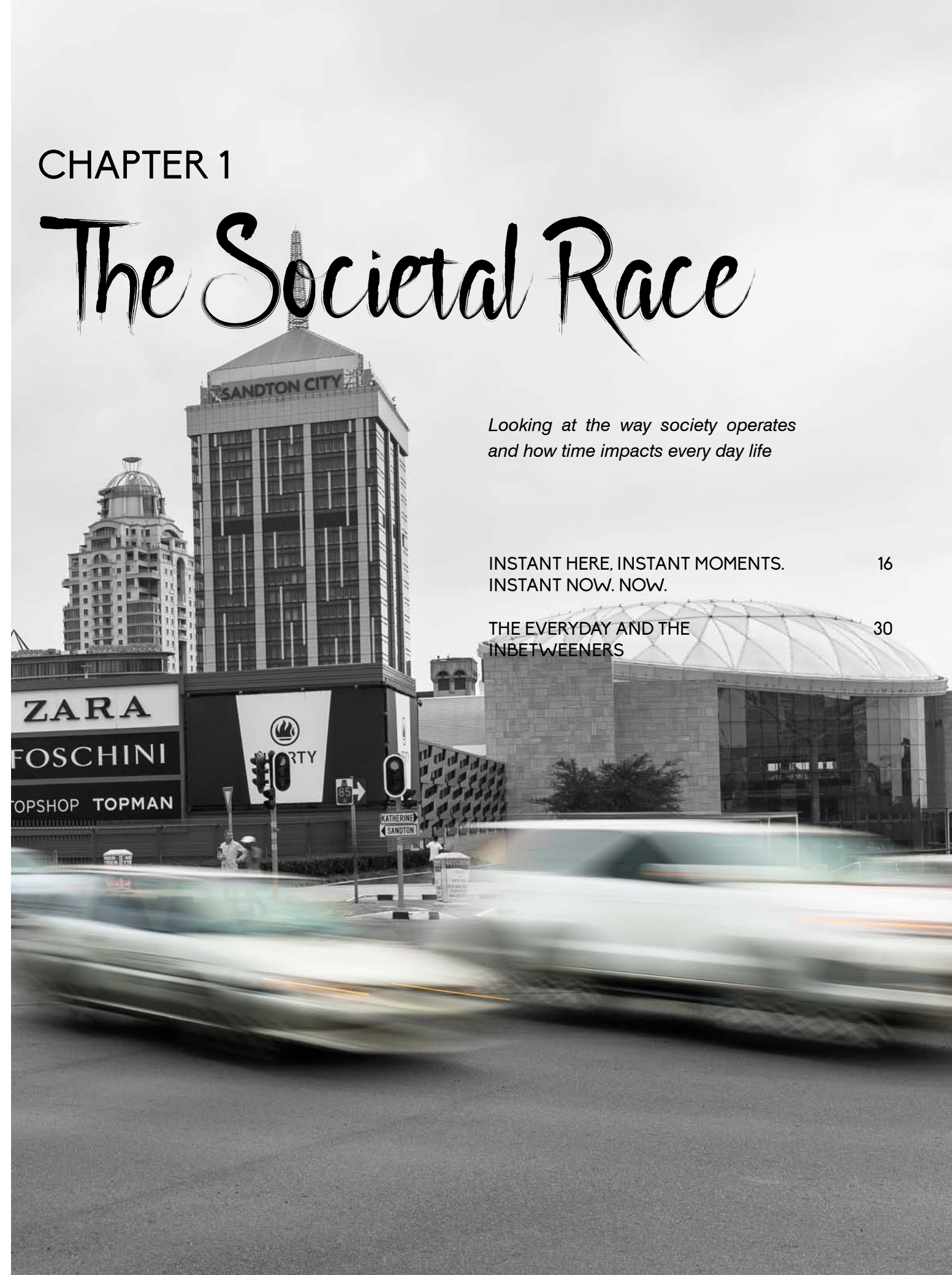
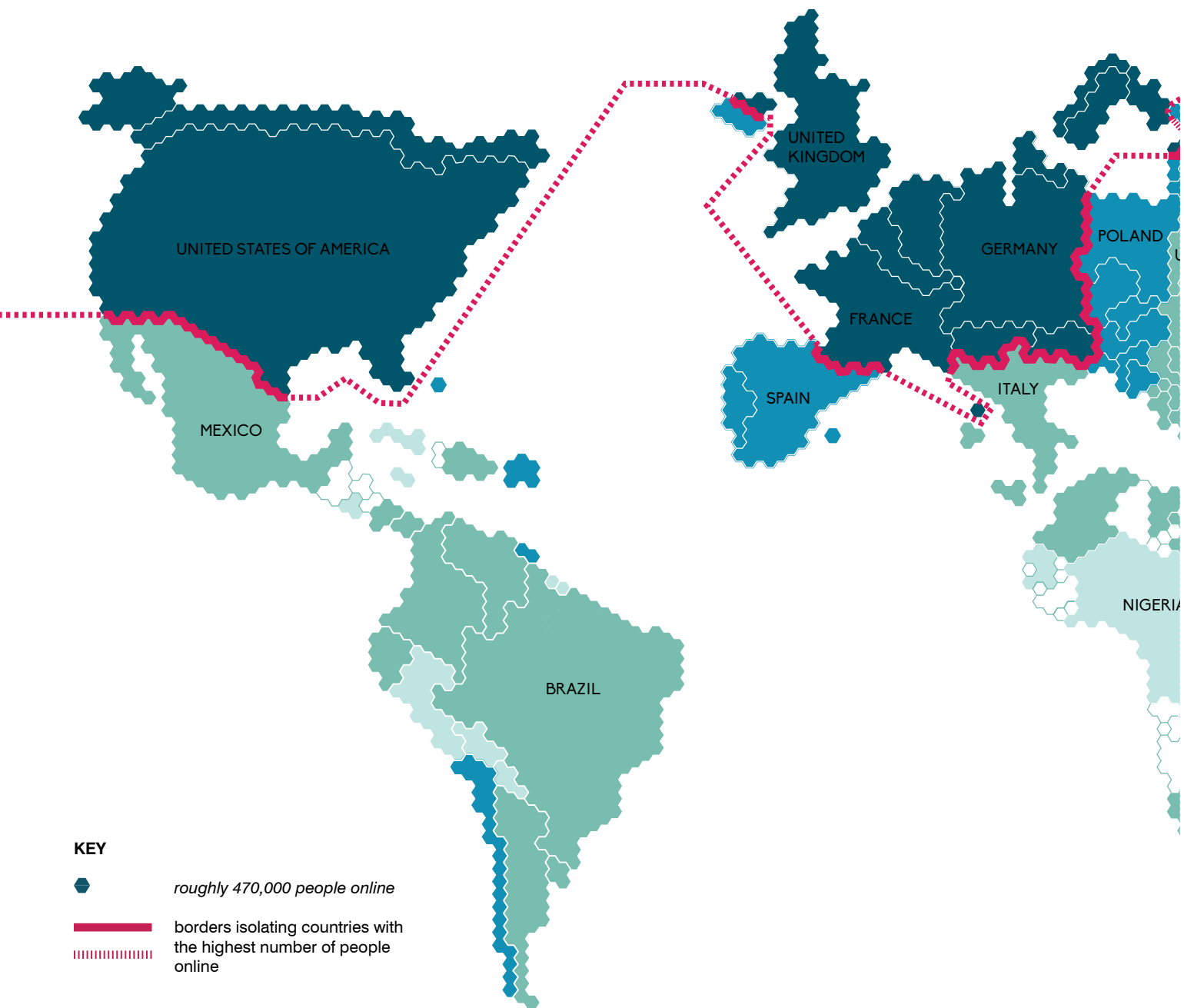


FIG 7 THE WORLD
ONLINE

Each country is
scaled according
to the number of
internet users in that
country

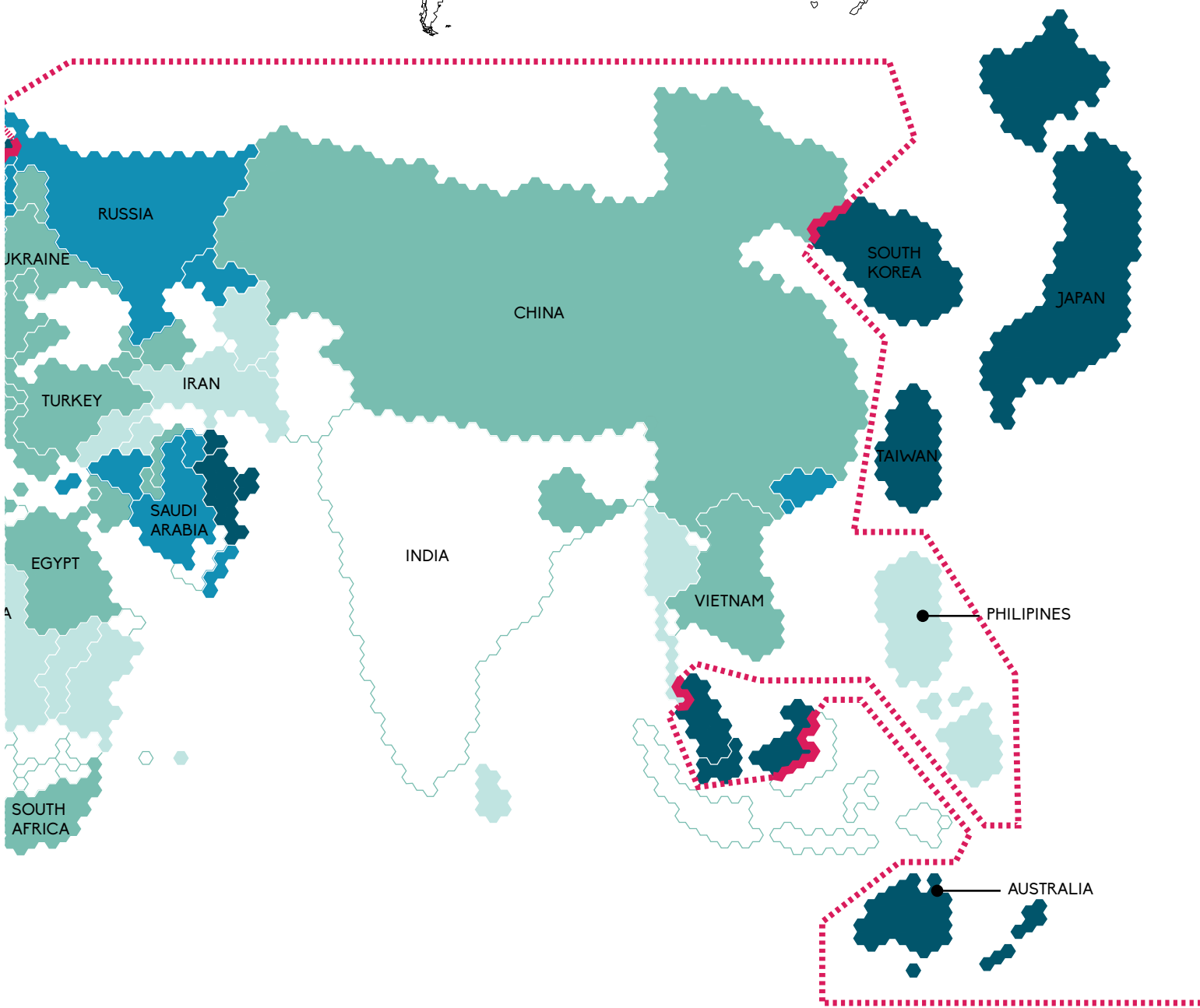
Source: Ralph Straumann
& Mark Graham, *The World
Online*. Oxford Internet
Institute: University of Oxford.
[Online] Available from:
geonet.oii.ac.uk



KEY

- roughly 470,000 people online
- borders isolating countries with the highest number of people online

Percentage of people online



INSTANT HERE, INSTANT MOMENTS,
INSTANT NOW. *Now.*

UNDERSTANDING OUR SOCIETY

*“Like a speeding train
I am passing by...
I don't know
where I'm heading
with whom or why
all I know is that
I will never, ever
pass from here again
all I know is I'm skidding forward
on this track of life.”*

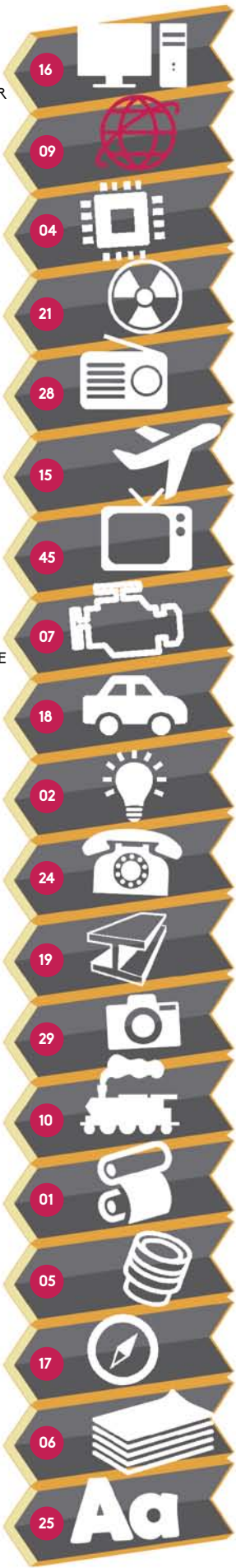
(Sanobar Khan, 2012)

to talk across great distances, to think about what others were feeling and to respond at once without time to reflect afforded by written communication... [such that, and for the first time, perhaps, it became] possible, in a sense, to be in two places at once.” (Kern, 1983: 69) Marcel Proust writes vividly about his experience of trying to receive a phone call from his grandmother in Paris, “The telephone was not, at that date as commonly used as it is to-day. And yet habit requires so short a time to divest of their mystery the sacred forces with which we are in contact, that, not having had my call at once, my immediate thought was that it was all very long and inconvenient, and I almost decided to lodge a complaint. I found too slow for my liking . . . The admirable sorcery whereby a few moments are enough to bring before us, invisible but present, the person to whom we wish to speak.” (Proust, 1981: 133–4)

But how did this come about?

Today’s modern world feels the desire to move faster and reach destinations quicker. Society has made everyday life a grueling race towards a finish line that seems to be unreachable. It is this debilitating “speeding up in the pace of life” (Harvey, 1989: 240) that is referenced in the reading TimeSpace by Jon May and Nigel Thrift; the authors make reference to this post-modern condition that grew out of advances in telecommunications and transport in the main cities around the world from about 1830, “with the laying out of hundreds and then thousands of miles of telephone cable, the telephone network ‘allowed people

- 1970 PERSONAL COMPUTER
- 1960s INTERNET
- 1950s SEMICONDUCTOR ELECTRONICS
- 1939 NUCLEAR FISSION
- 1906 RADIO
- 1903 AEROPLANE
- 1900s TELEVISION
- 1890s COMBUSTION ENGINE
- 1890 AUTOMOBILE
- 1890s ELECTRICITY
- 1876 TELEPHONE
- 1850 STEEL MAKING
- 1800s PHOTOGRAPHY
- 1712 STEAM ENGINE
- 1430s PRINTING PRESS
- 1200s OPTICAL LENSE
- 1100s COMPASS
- 1000s PAPER
- First Millennium B.C. ALPHABETIZATION



Ranked number based on the 50 greatest interventions that have changed society
Source: The Atlantic, 50 Greatest Breakthroughs since the Wheel [Online]
Available from:
<http://www.theatlantic.com/magazine/archive/2013/11/innovations-list/309536/>

INTERNET

The internet is considered as the infrastructure of the **digital age**. It has revolutionized the way people communicate, research and invent. Today, it is widespread, influencing society through the use of online tools.

RADIO

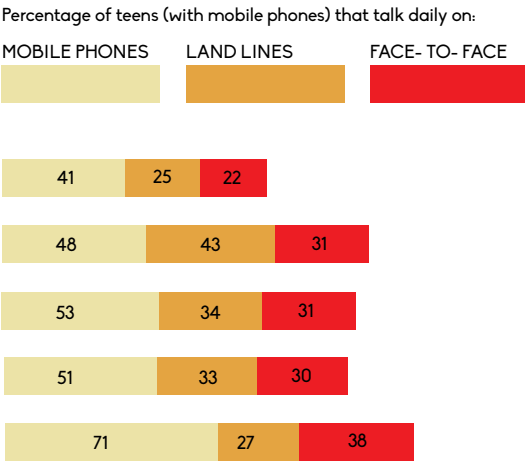
Inventors of the time were continuously coming up with new ideas - one of them being radio technology. The primary purpose of the radio is to **transmit information** through media with no wires - conveying information in coded form.

AEROPLANE

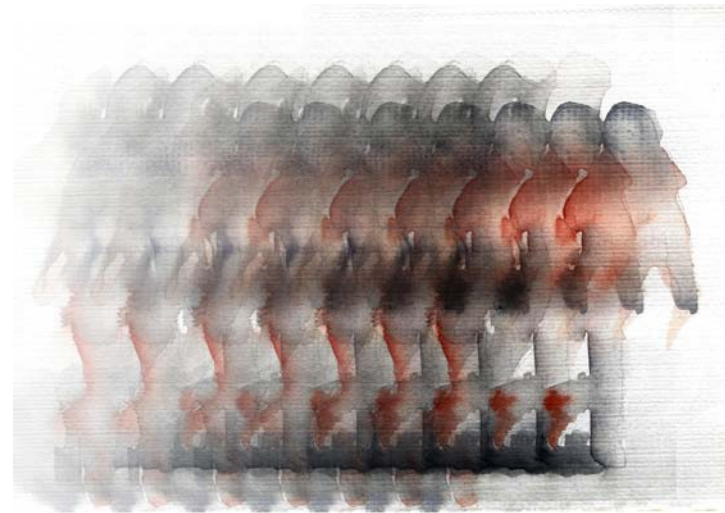
The aeroplane has opened up possibilities for **long distance** travel as well as practical uses that have shaped society - ferrying cargo, weather observation, flighttraining, aerial photography and firefighting.

TELEPHONE

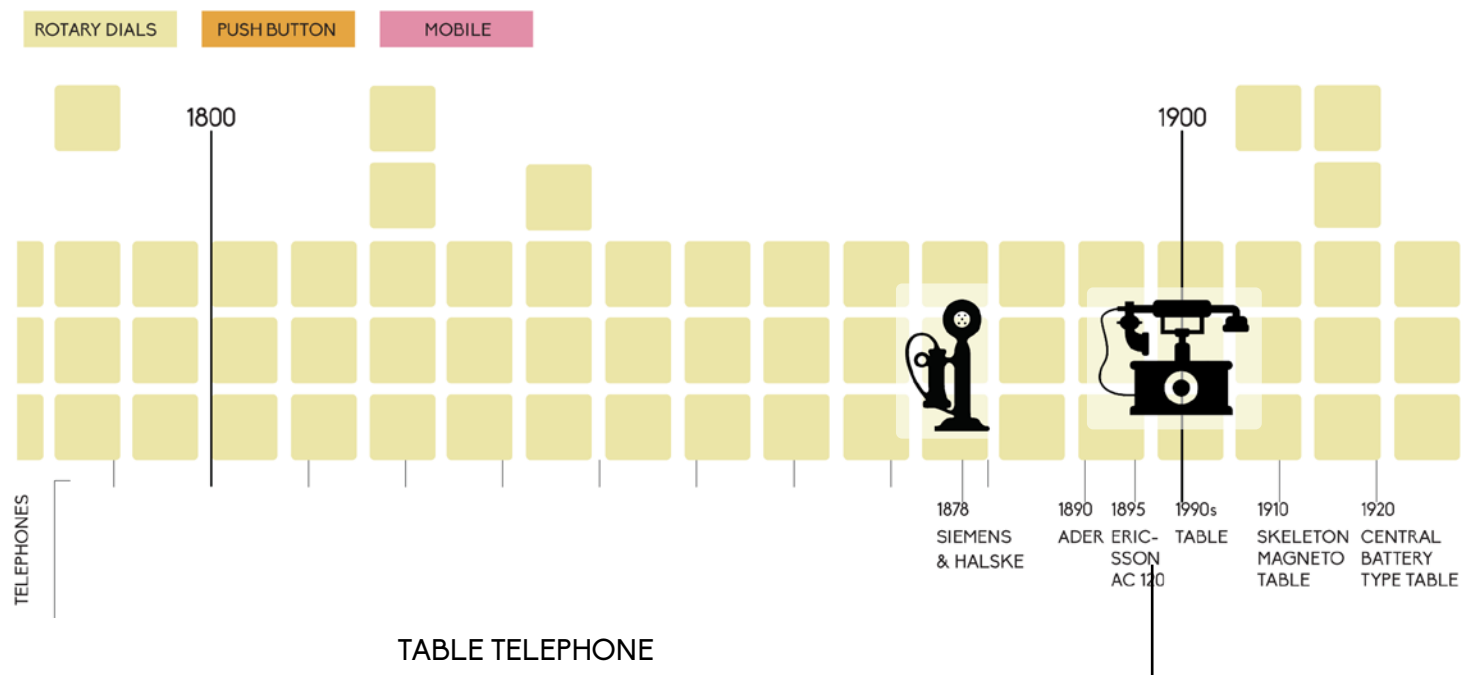
Although not intially welcomed, the telephone has hugley impacted the way society connects with one another. For the first time, people could **communicate** with other people in distant parts of the world.



Source: Pew Internet & American Life Project, Gaming and Civic Engagement Survey of Teens/Parents, Nov 2007- Feb 2008. N=1,102 and margin of error is +/- 3%, based on all teens ages 12-17.

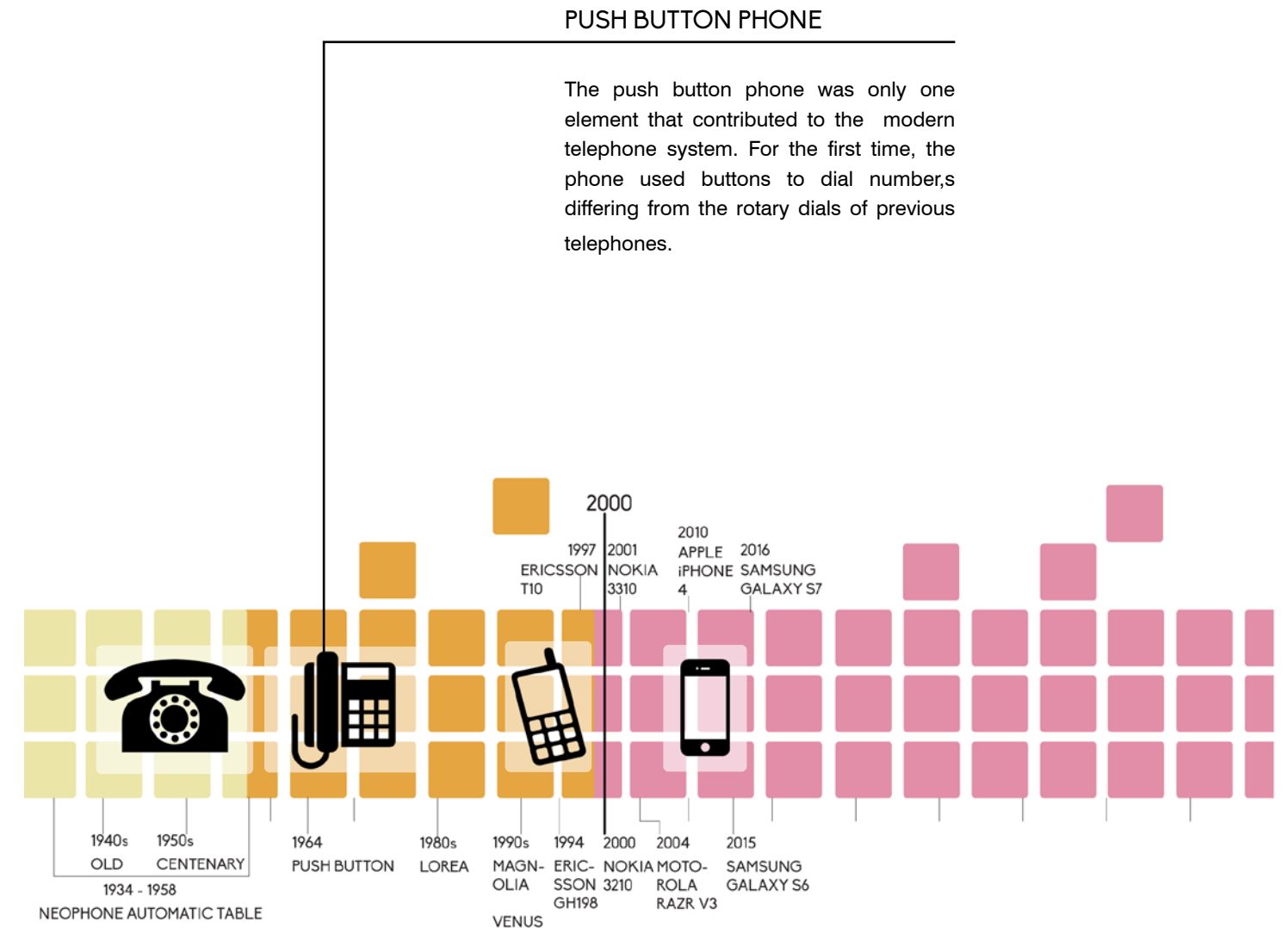


**FIG 9 LEFT
PACE OF LIFE**
*Our everyday
movements are being
blurred as we speed
up*



Throughout the 1900s, as phone lines were installed, the Table Telephone was introduced into households.

For years, theorists have attempted to make sense of a concept that is almost insensible. In 1989, David Harvey theorised that these new notions were due to space-time compression, and outlined that “the objective qualities of time and space are forced to alter... how we represent the world to ourselves... [as] space appears to shrink to a ‘global village’ of telecommunications and a spaceship earth of economic and



ecological interdependencies... and as time horizons shorten to the point where there the present is all there is... so we have [had] to learn to cope with an overwhelming sense of compression of our spatial and temporal worlds.” (Harvey, 1989:240) His theory around space-time compression is leading in beginning to understanding the condition of modern society; becoming pivotal drivers in the 21st-century city. Space –time

compression describes this “progressive shrinking of the world and its simultaneous enlargement as people become aware of events in the more distant part of the world.” (May & Thrift, 2001:8) But today this is enhanced even further, to the point where we have an instantaneous connection. No longer do people have to wait days for a reply, now they can connect with all corners of the world through email, message and news – in an

**FIG 10 TELEPHONE
DEVELOPMENT IN
SOUTH AFRICA**
*A history of the
telephone in South
Africa from the first
Siemens & Halske
phone in 1878 to the
Samsung Galaxy S7
in 2016*

Source: My Broadband, The History of Phones in South Africa, 1878 - 2015. [Online] Available from: <http://mybroadband.co.za/news/telecoms/133008-a-history-of-phones-in-south-africa-1878-to-2015.html>



FIG 11 PAUSE

Now is the time for pause

“

we used to dial, now we speed-dial, we used to read, now we speed-read, we used to walk, now we speed-walk. And of course we used to date, now we speed-date.

(Honoré, 2005)
Ted Talk: In Praise of Slowness



FIG 12 PAPERCLIP ADVERTISEMENT (1874)
The invention of simple things in society are often forgotten

instant, “progressive shrinking of the world and its simultaneous enlargement as people became [become] aware of events in even more distant parts of the world.” (May & Thrift, 2001:8)

Thus, it is the practices of everyday life that create the sense of the eternal present. Explored through the reading TimeSpace, the authors unpack this theory, linking it to the modern day lifestyle. As journeys become faster, and people work harder and time is becoming more precious, everyday routines are being driven by precision through both rhythms and subsequently timetables, “the successive development increased the speed of travel and communication, and it would appear that people began to pay more attention to ever smaller fractions of time.” (May & Thrift, 2001:8) In conjunction, John Tomlinson in his writing, *The Culture of Speed*, substantiates this theory as he says, “we may actually move

our bodies faster – for example walk at a faster pace – in response to the feeling of having too much to do and not enough time in which to do it. Or the experience of the speed of mechanised transport, as it becomes integrated into our daily routines may contribute to the experience of an increasingly stressful pace of life. For example, routinely driving long distances between home and workplace involves the estimation of a journey time down to a precise number of minutes, typically with little margin left for error.” (Tomlinson, 2007:2-3)

It has come to a point where our entire society is driven by the amount of time it will take to do an everyday activity and we are seeking quick, instant solutions to adapt to our time-pressured lifestyles. One of the most prominent examples being that of the ready-made meals sold in supermarkets all over the world. Not only is this the selling point of these products, but no longer do we need to deal with the time ‘problem’ of cooking. In Australia,

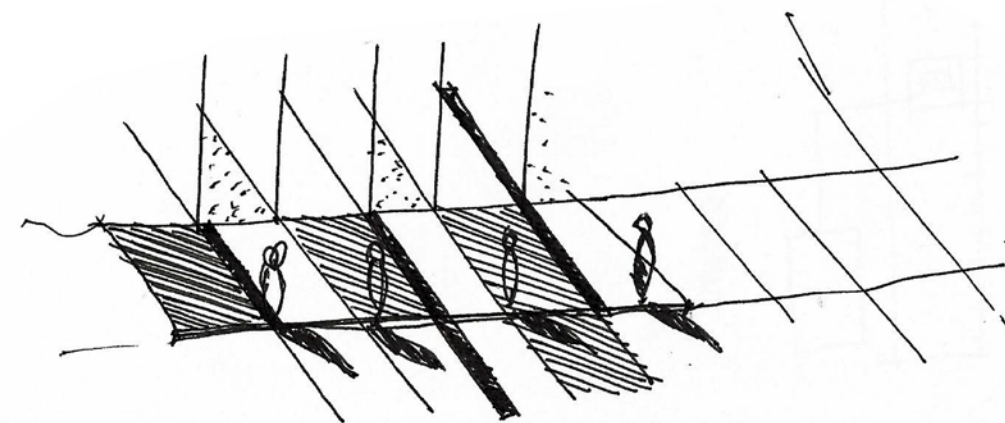


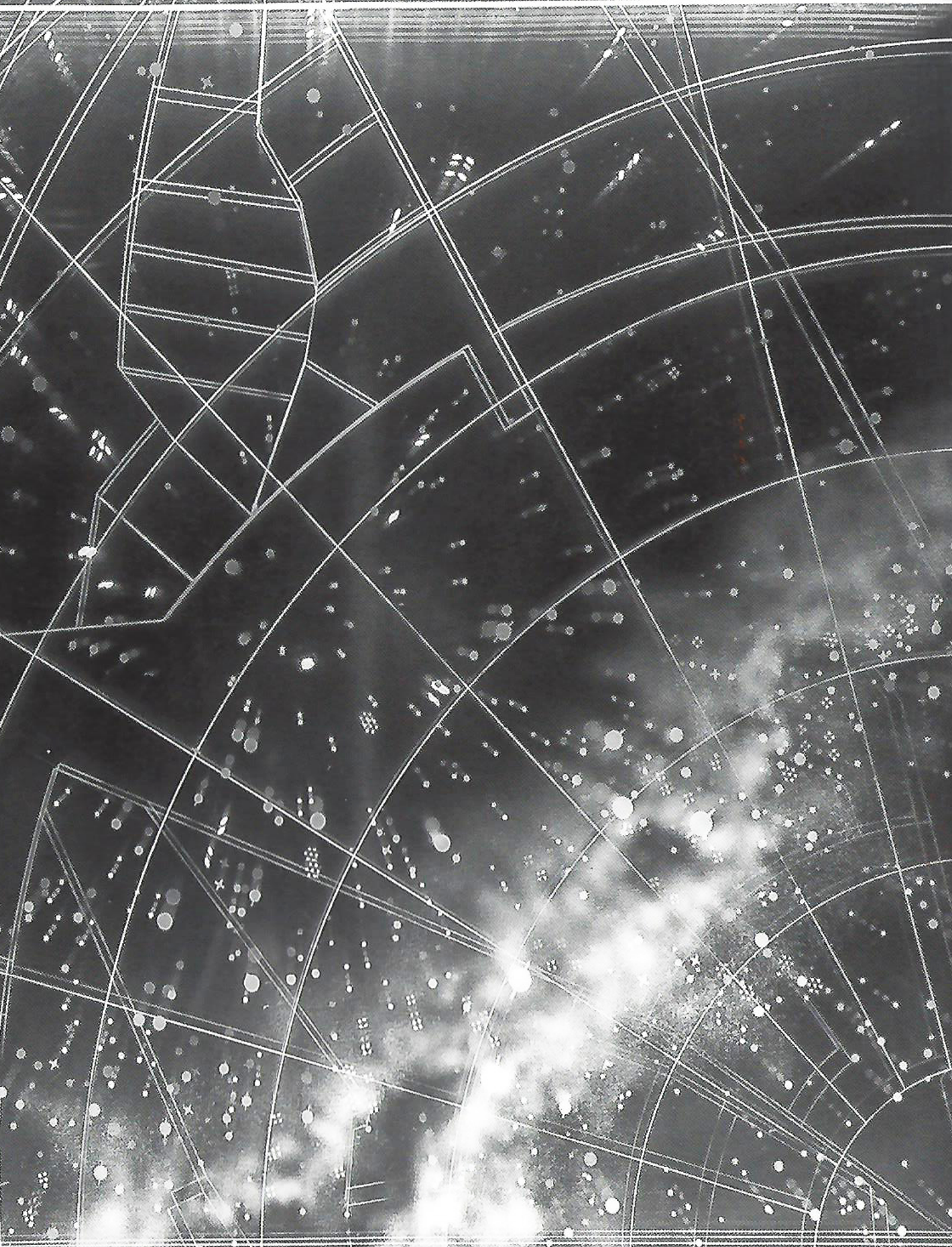
FIG 13 RHYTHMS OF LIFE
Rhythms shape what we do

they have gone so far as creating drive through bottle stores in which you park your car and order the alcohol you want and an attendant puts your purchase in your boot for you. Immediacy and the need for speed in our lives are becoming completely ingrained into what we do and how we act. As journalist Carl Honoré says in his Ted Talk, *In Praise of Slowness*, “we used to dial, now we speed-dial, we used to read, now we speed-read, we used to walk, now we speed-walk. And of course we used to date, now we speed-date.” (Honoré, 2005)

However, the first conceptions of movement stemmed from the Futurist artists that pushed the notion of time and challenged the quietness of life enriched with a “new beauty: a beauty of speed.” (Gideon, 1967:444) It is the new connections and relationships between humans and machine technologies that drive the movement, “we already live in the absolute, because we have created eternal omnipresent speed.” (Marinetti, 1973a: 22) One of the most influential futurists, Umberto

FIG 14 BELOW RADIO SHACK ADVERTISEMENT (1979)
Technological advances have changed the way people approach everyday life





Lost time is never found again

Boccioni, “conceives objects (as they are in reality) in a state of movement” (Gideon, 1967:445) and made significant attempts to capture this new dynamism.

Artists, architects and the alike continued to pedal these conceptions of movement throughout the rapid changes that came with technological advances and everyday life. Architect and writer Bernard Tschumi, closely linked to the Deconstructivist movement, continually reevaluates the connection between form and the narrative of what happens within it – a system made of space, event and movement. In his *Manhattan Transcripts* of 1981, he begins to describe events through a series of sequences, representing both time and consequence. Movement is a subsequent result of series and speaks of the imposition of bodies within a space which is created by architecture, “entering a building: an act that violates the balance of a precisely ordered geometry (do architectural photographs ever include runners, fighters, lovers?), bodies that carve unexpected



spaces through their fluid and erratic motions.” (Tschumi, 1981:11) It is this disruption of sequence that could potentially generate slow spaces in cities.

In 2012, William Kentridge, one of the most compelling artists of our time, in collaboration with Philip Miller, Catherine Meyburgh and Peter Galison, showcased an installation called ‘The Refusal of Time’ at the Perth International Arts Festival. The work which is a thirty-minute negotiation of time and space describes the artist’s fascination with the nature of time and movement and about highlighting “the things we know and can’t see and make them visible.” (Kentridge, 2012) Kentridge describes how all the other things like one’s state of being and emotions came from the sciences and an in-depth understanding of time in our world. At the centre of the exhibition is the ‘elephant’ piece, a breathing machine which “is a set of human lungs, it is the rhythm section of the whole piece. It also describes the person as a clock. So there is

FIG 15 LEFT
A PLACE IN TIME
Nirox Sculpture
Winter 2016
exhibition

FIG 16 ABOVE
THE CITY RISES
(1910)
Umberto Boccioni

“we are constantly broadcasting ourselves.

(Kentrige, 2012)
The Refusal of Time

a way in which one can think of a body as something that can be wound up at birth, and keeps ticking until it winds down at the end of it.” (Kentrige, 2012) He speaks of the idea that we are always broadcasting ourselves and the “fact of our eventual disappearance, that’s the refusal of time. We are not going to escape our journey to the black hole at the end, however fast we dance or run along the way. But that dance or that run is still what it is all about.” (Kentrige, 2012)



FIG 17 RIGHT POP-CULTURE
Tony Futura’s work pokes fun at the materialism of today’s society

FIG 18 BELOW LEARN HOW TO SPEED READ
Artist Andrea De Santis illustrates ways in which we can find more hours in our day



But these ideas of speed and movement have been pushed by architects for decades as the importance of media, technology and industry increases rapidly, to the point where no one, in no place, is inaccessible. Zaha Hadid who was born in the 50s was considered to be a hugely influential

futuristic architect as she looked towards the place our world is going, once saying “I really believe in the idea of future,” (Hadid, 2012) in reference to her powerful idea, ‘fluidity’, and often form finding driver: “I am trying to discover – invent I suppose – an architecture and forms of urban planning that do something of the same thing in a contemporary way. I started out trying to make buildings that sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their peoples.” (Hadid, 2012)

Within this fast-paced landscape of life, it is the sentimentality of

William Kentridge: The Refusal of Time

West Gallery
FEBRUARY 5 –
MAY 4, 2014



a moment that becomes more noticeable as time progressively speeds up. Literally no; but rather towards an even faster-paced future, that seems to be coming at us at a hurtling rate, “when we look in the mirror, we realise how time is inexorably running out, and our lives are being consumed. If we were to look at our city from a 10th-floor building, we would see thousands of lives like ours, moving to and from, like ants or robots, mixing and shaping what we call society. Throughout time, generations of people like us have been born and have died.” (Herrera, 2013)



Living in a world of technology and speed of connection has completely changed our social behaviour. People no longer feel the need to experience the real world but have become very reliant on that of the virtual – things that are not there but rather remain unconnected in place; the separation of a virtual divide. Tomlinson describes some of these environments in the chapter ‘Condition of Immediacy’ such as speed dating, digital photography, the generalisation of the term ‘multi-tasking’ as well as “twenty-four-hour news coverage and commentary in both broadcast and online forms, narrating in real time the social and political context of our lives as we live them.” (Tomlinson, 2007: 72) So how is it that architects bridge... this virtual gap while dealing with an incomprehensible increase in the speed of life?

“I love telling the story of an experience I had with a youth group at church and how it symbolises how our culture has changed. One night I walked into the youth room to see what all the

FIG 19 ABOVE THE REFUSAL OF TIME (2012)
William Kentridge

FIG 20 BELOW ONLY CHECK EMAIL 3 TIMES A DAY
Artist Andrea De Santis illustrates ways in which we can find more hours in our day

ARCHITECTURAL CHALLENGE

FIG 21
JOHANNESBURG
STATISTICS
Johannesburg is
the telekoms hub of
South Africa

Source: City of
Johannesburg,
Telecommunications.
[Online] Available at: www.joburg.org.za

Brandwatch, Marketing.
[Online] Available at:
www.brandwatch.com

commotion was and discovered a ping pong tournament underway. Nothing strange about that, right? What struck me as unusual is that they were all gathered around the TV playing Ping-Pong on the Wii – not on the real Ping-Pong table sitting in the same room! Today’s challenge is about how to keep the best worlds; the fun of the video games and the experience of the real thing.” (Gaines, 2016)

As Tomlinson describes it, this “telemediatization” (Tomlinson, 2007: 94) and the activities associated with it such as watching television, typing, clicking, receiving messages and images on a mobile phone can be regarded as the cultural practices that define modern society. He says “We live in a world in which media impinge on virtually everything we do and experience, even, arguably on what we are, or at least how we conceive ourselves to be.” (Tomlinson, 2007: 97)



THE EVERYDAY AND THE INBETWEENERS

FIG 22 RIGHT
MODERN
BEHAVIOUR
Andrea De Stantis's
work pokes fun at the
materialism of today's
society

THEORY OF NON-PLACE IN THE EVERYDAY

There is no limit to modernity. It keeps growing, moving forward and does not stop or even slow down, for anything or anyone. With the crisscross connections of people moving across the globe, places that are not destinations, rather movement zones, are eating up more of the city. Marc Augé in his book *Non-Places: An introduction to the anthropology of super-modernity*, unpacks the theory of non-place, that of the in-between, rather than previously negatively defined as being absent from a place, “the traveller’s space may thus be the archetype of non-place.” (Augé, 1995: 86)

But it is this in-between that cannot be avoided in modern society as more and more emphasis is being put on transportation and the small world, and more people are forming relationships with these spaces that were formerly unfamiliar. These spaces, defined as airport lounges, railways stations, supermarkets, petrol stations and hotels, are becoming an important mediator between place and the individual. *But what*

is the consequence?

In a way, people in non- place do not possess the need to play an active role in the happenings of the space, instead “the person entering a place of non-place is relieved of his usual determinants. He becomes no more than what he does or experiences in the role of a passenger, customer or driver.” (Augé, 1995: 103) It is in these spaces where people lose all sense of themselves and their presence and experience “the passive joys of identity loss” as they “create neither singular identity nor relations; only solitude and similitude.” (Augé, 1995: 103)

It is this contemporary condition that gives rise to Rem Koolhaas’s ideas around Junkspace in which he introduces the “simultaneously exciting and distressing cultural state that permeates contemporary existence... a quest that gives rise... to a ‘terminal hollowness’.” (Koolhaas, 2000: 134) Junkspace describes a by-product of modernization, rather than modern architecture itself. It encompasses



this new kind of space of soullessness described as the connection between shopping malls, airports and the hotel- “uniting everything, in fact, into a seamless, provisional, superficially appetising morass without past or future.” (Wiles, 2013)

Junkspace “is post-existential; it makes you uncertain where you are, obscures where you go, undoes where you were.” (Sassen, 2001: 183) As these spaces take over large parts of our every day, people are losing sight of their meaning in the broader space. Instead, they move to and from spaces, echoing millions of others

doing the same thing, without necessarily playing an individual part. Until, of course, they are specifically asked to present themselves. Augé describes the concept of “the big supermarket”:

“The customer wanders around in silence, reads labels, weighs fruit and vegetables on a machine that gives the price along with the weight; then hands his credit card to a young woman as silent as himself – anyway, not very chatty – who runs each article past the sensor of a decoding machine before checking the validity of the customer’s credit card.” (Augé, 1995:99-100)

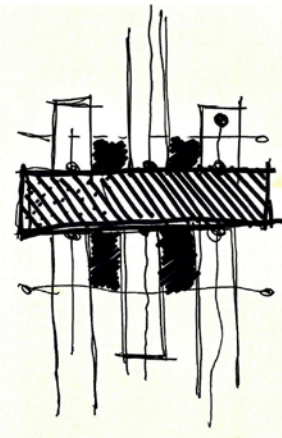
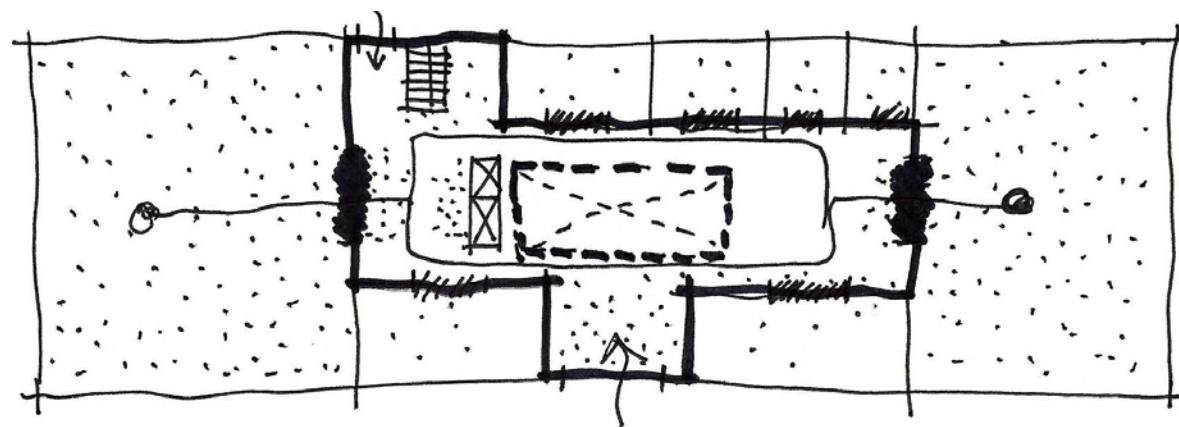


FIG 23 ABOVE
SHOPPING MALL
PLANNING
Central interior
zones are becoming
areas where people
congregate



**FIG 24 ABOVE
SHOPPING MALL
PLANNING 2**
*Central interior
zones are becoming
areas where people
congregate*

Thus, the flows that move through these spaces form “a web without the spider”, (Koolhaas, 2000: 142) as we are no longer interacting with others, and find a comfort in the isolation with our screens; even our ‘self’s’ get lost. These subsequent spaces that promote this behaviour put too much emphasis on these intangible things, “Junkspace is like a womb that organises the transition of endless quantities of the Real – stones, trees, goods, daylight, and people into the virtual.” (Koolhaas, 2000: 151) *In fact, the questions arise, where do we go in the city? And how do we escape a condition that seems unending?*

The virtual is

The virtual is everywhere.

By understanding places of non-space in the city, architects can begin to address this condition. Places can become more than stop-over, temporary spaces. This place needs to be defined in parallel with the non-place to allow for growth of our city. While preparing for an ever-changing present, it has the potential to re-establish the importance of everyday awareness in the city to allow for an unobscured view of its people and the place.



everywhere

**FIG 25 THE
VIRTUAL IS
EVERYWHERE**
*Junkspace pulls
people into the virtual*

FIG 26

THE EXPERIENCE

As people desire to move faster they pass by each other as they make their journeys from point A to point B. Walls are up between themselves, the city and other people limiting connections as they become engrossed in a telepresence and their own movements, and subsequently a 'mobile hello'

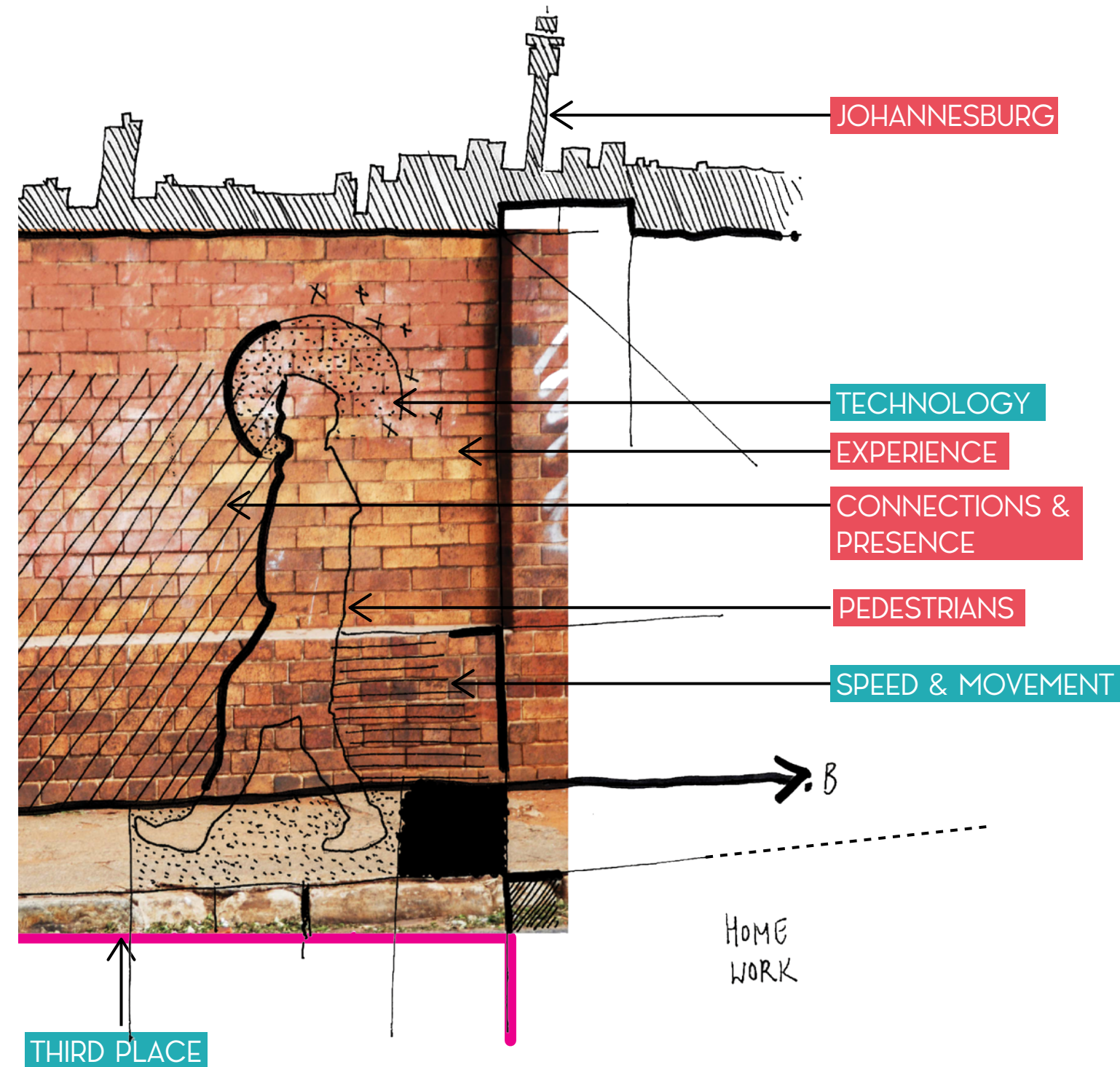
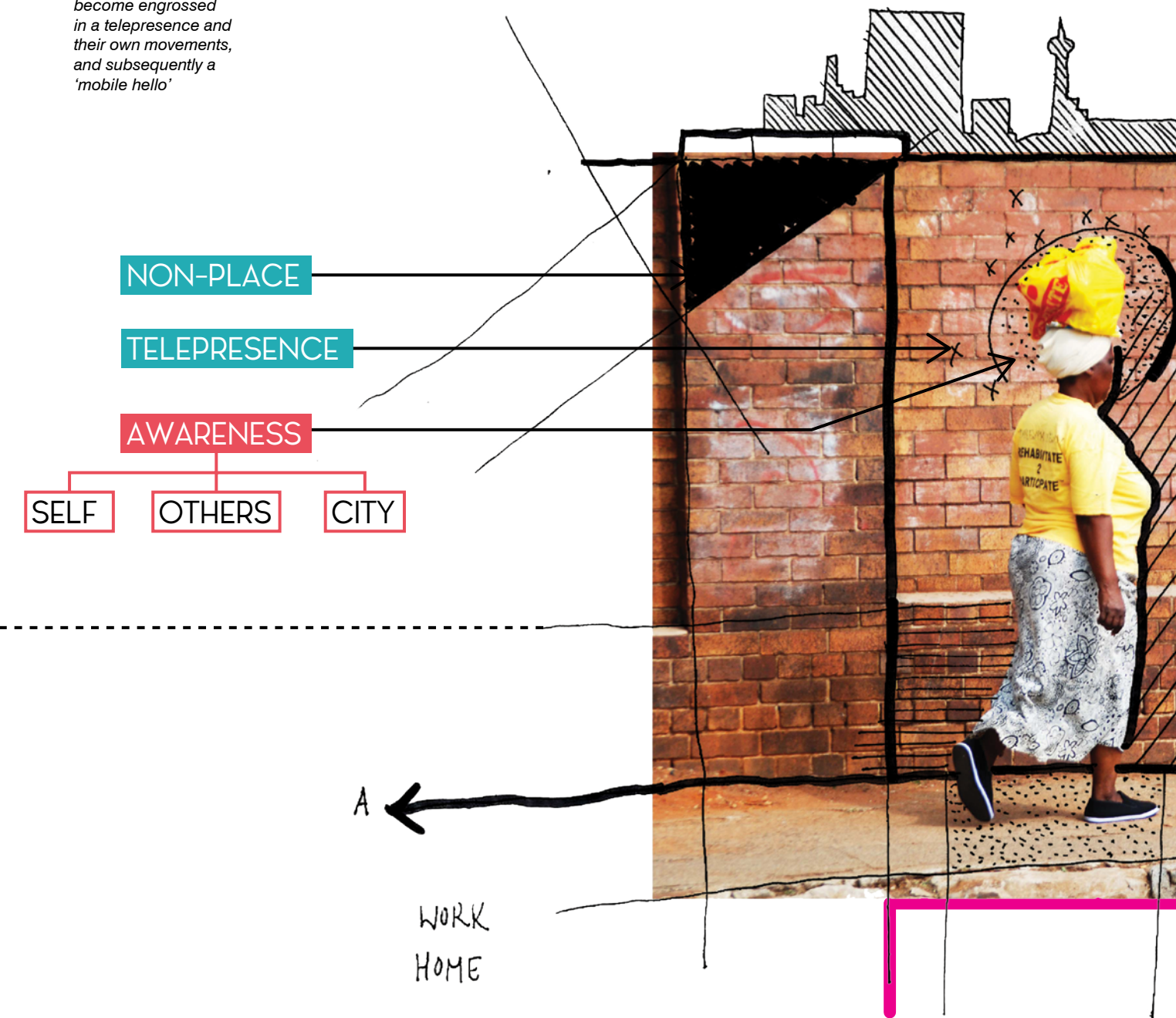
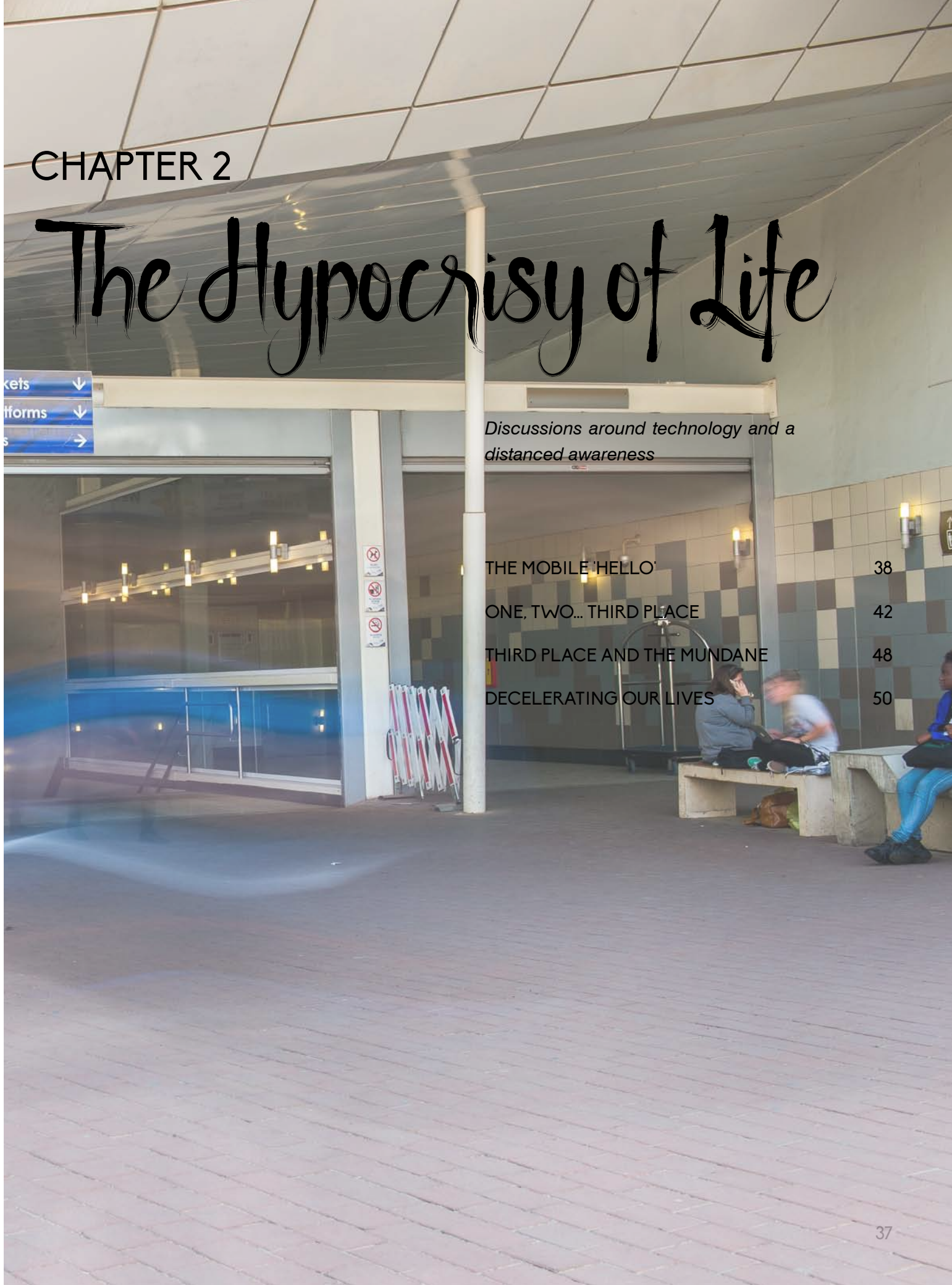




FIG 27 DISTANCE
People are becoming more distanced from the things around them



CHAPTER 2

The Hypocrisy of Life

Discussions around technology and a distanced awareness

THE MOBILE 'HELLO'	38
ONE, TWO... THIRD PLACE	42
THIRD PLACE AND THE MUNDANE	48
DECELERATING OUR LIVES	50

THE MOBILE

CAUGHT IN A WORLD OF TELEPRESENCE

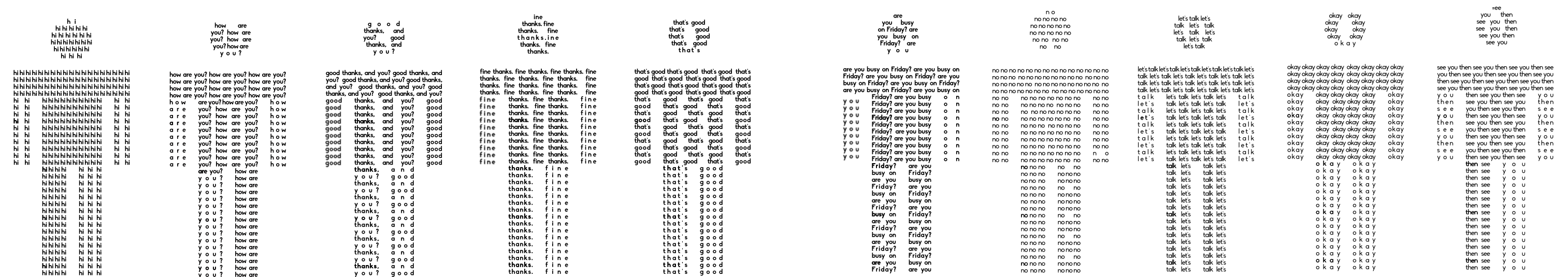


FIG 28 WE NEVER TALK ANYMORE
Texting has replaced the phone call the most preferred means of mobile contact

Johannesburg is one that positions itself in the contemporary city with technological and communicational advances but after living here for many years, it does not challenge the idea of social space and those spaces for its people. This is one of the most difficult challenges of living and being in Johannesburg.

Rem Koolhaas speaks of the idea of a Generic City which he describes

as “what is left over after large sections of urban life crossed over to cyberspace. It is a place of the weak and distended sensations, few and far between emotions, discreet and mysterious, like a large space lit by a bed lamp.” (Koolhaas, 1995: 316) This is a city in which people are unconnected from that which is real and have been absorbed by all that which is not. Tomlinson speaks of the keypad- something that controls

TEXT MESSAGING

People around the world are choosing to text message rather than call due to higher response rates, quicker response time and convenience.

In a way, we are moving through life in cationic state and as Koolhaas

says, which “compared to the classical city, the Generic City is sedated” (Koolhaas, 1995: 316), as we form relationships with our electronics, rather than our people and “in one of the many ironies of the condition of immediacy, by making life too easy for us, the keyboard has forfeited our respect.” (Tomlinson, 2007:110)

This telepresence implicates everything that our society does,

FIG 29 ABOVE
NUMBER OF TEXT
MESSAGES SENT
23 billion text
messages are sent
every day worldwide,
6 billion in the USA
and 66 million in
South Africa

Source: Teckst, 19 Text
Messaging Stats that will
Blow your mind. [Online]
Available at: <https://teckst.com>

City of Johannesburg,
Telecommunications.
[Online] Available at: www.joburg.org.za



FIG 30
ISLANDS
Being online all the time is not only possible, it's the de facto state for many

subsequently emphasising the suppression of physical contact between one person and another: “my neighbour, a librarian, tells me of teenagers who come to the public library and sit side by side at

rows of computers, silently emailing each other. Why she wonders, do they prefer this to being outside in the fresh air, chatting live to each other?” (Tomlinson, 2007: 118)

Does Johannesburg not begin to look like this?

Living in a place means you do not want it to fall into that which is generic; this city should be allowed to express its identity without succumbing to everything that is unconnected. At the moment it backpacks a history that cannot be forgotten, but it consists of residents that have little awareness of what actually surrounds them, “I see people move across the zebra crossing at Wits, and they don’t even look up from their phones. When I am travelling, most of the time I spend looking down or listening to my GPS, and when I walk into a room and say hello, and no one looks up from a screen, it doesn’t even bother me.” (Ryder, 2016) That is how I know, we are all lost, and our city is not allowing us to find our way, “... in the Generic City individual movements are spaced far apart to create a trance of almost unnoticeable aesthetic experiences: the colour variations in the fluorescent lighting of an office building just before sunset, the subtleties of the slightly different white of an illuminated sign at night... this persuasive lack of urgency and persistence acts like a potent drug, it induces a hallucination of the normal.” (Koolhaas, 1995: 316)

Thus, it is essential that we do not allow our bodies to be separated from that which is around us and be a part of life, not technology. We need spaces that enable people to be truly present within them, for

why she wonders, do they prefer this to being outside in the fresh air, chatting live to each other?

”

(Tomlinson, 2007)

without human embodiment, there cannot be the real connectivity between different groups of people, “our body, including our emotions, plays a crucial role in being able to make sense of things, so as to see what is relevant, our ability to let things matter to us and so to acquire skills, our sense of the reality of things, our trust in other people, and finally, our capacity for making unconditional commitments that give meaning to our lives. It would be a grave mistake to think we could do without these embodied dimensions – to rejoice that the World Wide Web offers us the chance to become more and more disembodied, ubiquitous detached minds leaving our situated bodies behind.” (Dreyfus, 2001: 90)

This ‘mobile hello’ sets up the ground for the idea of the Hypocrisy of Life – on one hand people are adapting continuously to new technologies and becoming ever more connected, on the other, it is crucial that we do not become unconnected from the real. Becoming present amid omnipresence is a societal challenge. The battle of connection is causing us to become cut off and it is not a condition that will change, but can only be improved; architecture harnesses the potential to do so.

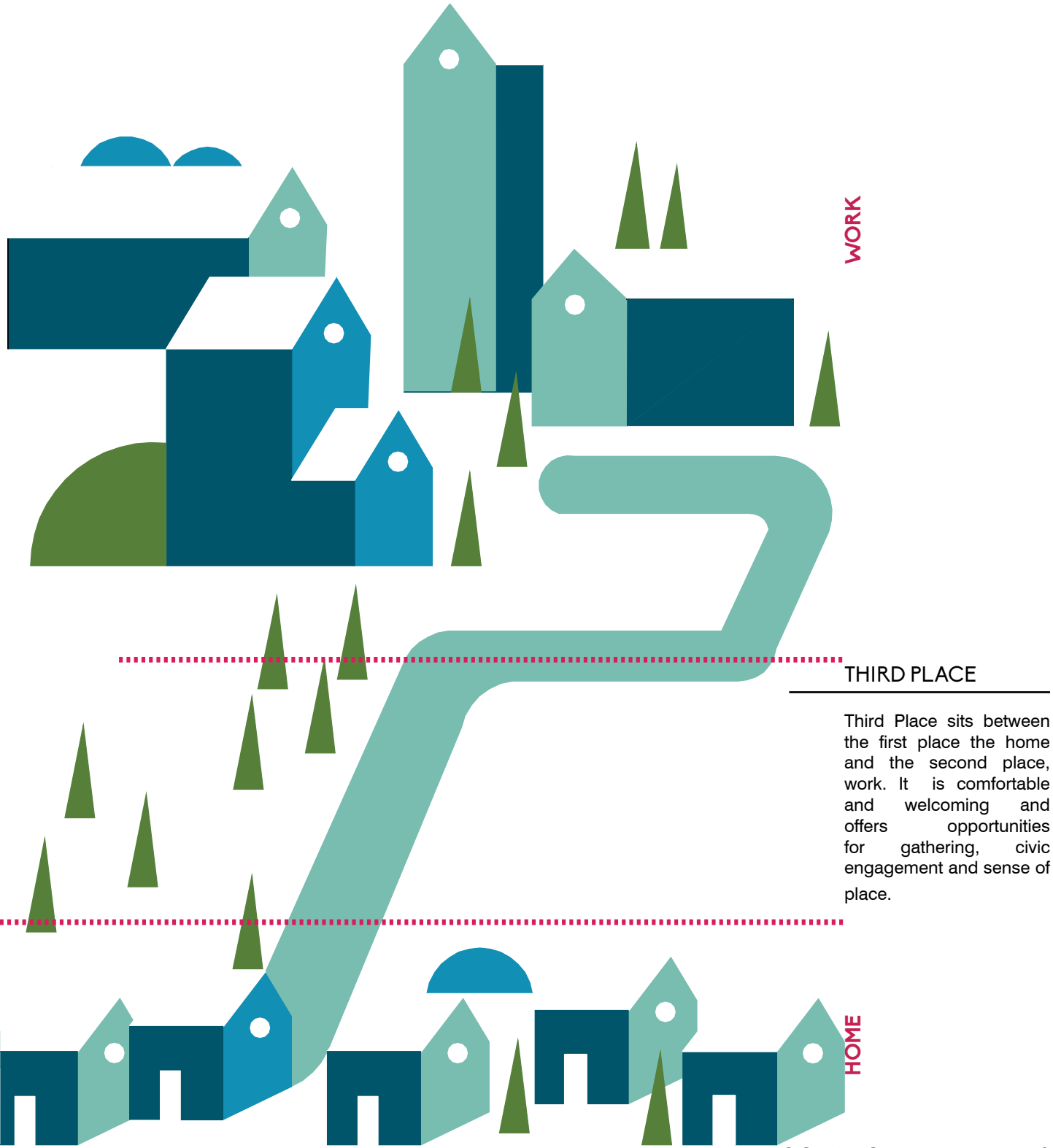
ONE, TWO... THIRD PLACE

FIG 31 THIRD PLACE
Third Place gives people a sense of place in their surroundings

THEORY OF THIRD PLACE IN THE CITY

For many decades, workers would spend hours upon hours working tirelessly and at the closing of the day, retreat to their homes for rest and quiet. However, in the contemporary city, these normalities are being completely shifted to a position where people spend more time in their place of work and those of the non-place. Ray Oldenburg who founded the theory of Third Space, speaks of how “in the absence of informal public life, people’s expectations towards work and family life have escalated beyond the capacity of those institutions to meet them,” (Oldenburg, 1995: 9) in his book, *The Good Great Place*. What is interesting is that all of these spaces are individually interconnect and alter the way we use, act and behave within them. In the home, people are free to govern the space, a space which is theirs; in the office, one is under

control and ruled by those who are above them, and on the street, people lose all control as they are exposed and are introduced to fear: “let’s put it this way, in both the work situation, and in the family; you are playing fairly constrained rules. You have to be pretty much the same person, act the same way, and do the same thing day in and day out. So the third place gives you a release; it gets you away from all of this, and you can behave in an entirely different manner.” (Oldenburg, 2013) However, if looking at all the advances in mobile technology as discussed in chapter 1 *The Societal Race*, it means that many people are distorting these lines of distinction as they adapt this culture into all three. We have to, above all, be careful of the formation of virtual third place, which discredits the idea of reconnection of people on a physical level, “virtual means



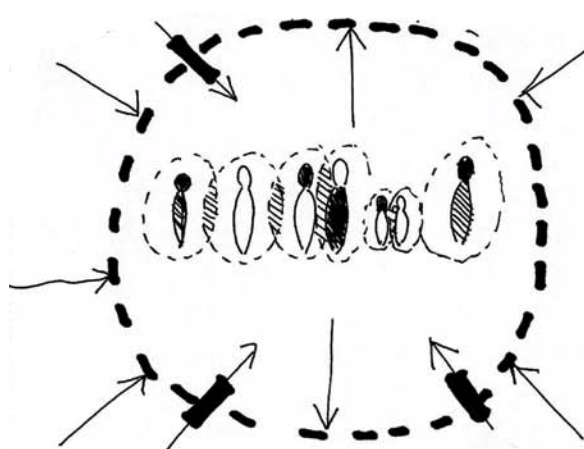
THIRD PLACE

Third Place sits between the first place the home and the second place, work. It is comfortable and welcoming and offers opportunities for gathering, civic engagement and sense of place.

”

the third place is about unifying people

(Oldenburg, 1995)
The Good Great Place



**FIG 32 RIGHT
THIRD PLACE IN
THE CITY**
*Third Place allows
for freedom of
expression in a public
space*

that something is the same as something else in both essence and effect. The idea that you can replace the comradery and company of a third place by sitting in a dark room staring at a computer is ludicrous.” (Oldenburg, 2013) It is important that we do not force people to change the way they work, but rather help them adapt to new ways of connecting these spaces, and in essence, promoting the use of the new third place in the city.

In a way, we have always had third spaces as they are just described as the spaces which are not our work or home environments, but rather sit somewhere mid-way. However, our modern lives have put more emphasis on these places where “work settings and those two spheres have become pre-emptive. Multitudes shuttle back and forth between the “womb” and the “rat race” in a constricted pattern of daily life that quickly generates the natural desire to “get away from it all,” (Oldenburg, 1995: 9) and for the first time become thoroughly ingrained in our lifestyle.

However, third places are not simply about giving people something to do, they add a sense of place in their surroundings for the citizens that many cities have either lost or never held, “the third place is about unifying people.” (Oldenburg, 2013) This place which is defined by its regulars is where we hang out, it is inexpensive and “conversation is the main activity.” (Oldenburg, 2013) They unify the people that live in the city.

But how did the new model of third space in modern society come about? With Industrialization came a separation of the home and workplace for the first time, “making it [work] remote in distance, morality, and spirit from family life.” (Oldenburg, 1995: 16) This can be directly said in Johannesburg where historically and presently, people commute to and from their home and workplace as residences formed around the centre. Only the elite, separated by economic status, could live within walking distance from their workplace, while others created concentric circles of

residency along the outskirts, and so came the start of the distortion of the city, “the urban plane now only accommodates necessary movement, fundamentally the car, highways are a superior version of boulevards and plazas, taking more and more space; their design seemingly aiming for automotive efficiency.” (Koolhaas, 1995: 317)

But this does not mean that present place does not hold the ability to re-establish these spaces. It just means that to do this; one has to look at the contemporary city and where it is going, “this is not working. Just look around. There are many wonderful advantages to living and working in a city. Despite this, we see faces that are restless and anxious . . . We see people who are falling victim to . . . Our obsession with speed. . . . Where in our lives are we rushing and why? What advantages does this fast pace give you? How does the way we live affect both ourselves and the people around us? . . . This is not working.” (Slowlondon, 2013)



In more ways, Johannesburg needs these places as it needs to establish these places that allow its people to relish in their freedom. We should not let it become “fractal, an endless repetition of the same simple structural module,” as it is possible to reconstruct it from its smallest entity, a desktop computer, maybe even a diskette.” (Koolhaas, 1995: 317)

Let us recover what has been lost and continue to lose. Let us prepare Johannesburg for its pedestrians and bring back our street culture that many great cities already possess.

**FIG 33 ABOVE
THIRD PLACE**
*Third Place
exploration*



THIRD PLACE AND THE MUNDANE

THIRD PLACE ADMIST EVERYDAY ACTIVITIES



**FIG 35 ABOVE
STARBUCKS**
*Starbucks' chains
are becoming a third
place for people in
the city*

**FIG 36 RIGHT
THIRD PLACES IN
THE CITY**
*Many third places
exist in the city, for
example, cafes, parks
and book shops*

Along with a growing work ethic and need to do things better and faster, comes a culture that has swept around the world: coffee. Starbucks is a name that has become synonymous with coffee but what is interesting is what they consider 'The Starbucks Experience.'

This company which has become a part of many people's daily life's internationally, and recently locally, has a very specific goal; to become the third place, thus making our everyday consist of home, work and Starbucks, "we want to provide all the comforts of your home and office. You can sit in a nice chair, talk on your phone, look out the window, surf the web... oh and drink the coffee too." (Kelly, 2008)

It is this everyday ritual that is creating a place that challenges the idea of only two places in our life. Now we have places in the city that encapsulate us, as Ray

Oldenburg says, "the third place is an intellectual forum... the term intellectual refers to learning things and understanding things. In much of what you learn in a face- to- face conversation, is not spoken. You pick up all sorts of cues, and you get to know people in much more deeply when you are in face-to- face interaction.

But it is these places of third place that put too much emphasis on the mundane – getting coffee, sitting at a bus stop, standing at a till. So what exactly does this do to our city? The other day I read a post on Facebook that mentioned that South Africans complain about standing in a line to renew their identity documents but are happy to stand in a Starbucks queue for hours – why?

Why is it that people are happy to spend time in non-places and the places of the mundane? A straightforward and broad answer to this can be attributed to our modern society and the way we have adapted. These places are still somewhat unaccomplished in



that it is very easy for people to be swept up in the motion of entering the coffee shop, standing in a line deciding their order, ordering and then waiting for the collection. They get a product out of this, something they can enjoy, but still, people are not connecting with the people around them- we are still in isolation. The ritual of this motion puts us there.

Perhaps this is why they are so

popular? There is no need to interact, besides with the teller, and then we can go on living our individual lives. It is a fast motion that can incorporated as a part of our daily routine without slowing us down. We need to challenge this as without interaction we are merely a presence passing through time with no record of us ever being there.

DECELERATING OUR LIVES

SLOWING DOWN TO BECOME AWARE OF OUR SURROUNDINGS

The increase in the speed of life has without a doubt set the social agenda of modern society. As we have instant access to everything in life, we lack the ability to ‘switch off’ and in doing so, people are finding themselves in a position where they seek the slow and the lost romanticism of the city to escape this perpetual present of modernity. Slowness is becoming a phenomenon in the fast city. John Tomlinson discusses this culture of speed which he says “indeed the recent interest in slower paced lifestyles that we are currently witnessing in the ‘slow food’, and ‘slow cities’ movements are understandable only within the broader definition of speed as fast.” (Tomlinson, 2007:2)

There are various initiatives that have already been established that deal with the idea of slow movement such as that of Slow Food, founded in 1989 as a reaction to the spread of standardised fast food towards the use of locally grown produce and Slow Cities which came about as an outgrowth of this movement. Slow Cities looked at

the idea of living in traditional and time-consuming rhythm settings. But slowness is not a rebellion to modernism, but rather an attempt to reestablish the spaces in our lives that promote a break from our restless lives, “by slowing down at the right time people find they do everything better.” (Honoré, 2005) Carl Honoré’s website ‘In Praise of Slow’ is typical of this: “despite the name, it is not about slowing the whole world down to a crawl. The aim is to do everything at the right speed: Sometimes fast. Sometimes slow. Sometimes in between.” (Honoré, 2014)

Slow space is about removing ourselves from our busy lives, for a period, even just a moment, to become aware of what is going on around us, “slow asks us to step back just a little and create a bit of space . . . Only then can we get a better view of what is going on.” (Slowlondon, 2013) In Honoré’s Ted Talk, In Praise of Slowness, he speaks of how “everyone wants to slow down, but they want to know how to slow down really quickly.” (Honoré, 2005)

FIG 37 SLOWNESS
Speed of life has set the social agenda of modern society

slowness

Slowness is becoming a phenomenon in modern society. People are seeking ways to slow down from the busy condition of life - **even just for a moment.**

In 2010, renowned performance artist Marina Abramovic did a groundbreaking piece called 'The Artist is Present' at the Museum of Modern Art in New York, in which she decided to be there for the entire duration of the work, which spanned three months. The piece involved her sitting in a chair, where audience members could engage in a silent exchange with her, and resulted in powerfully moving results. The audience member stays there for as long as they want, or as long as they can. In her review of the performance, she speaks of how the creator tells her that this is the new world, and she has to be ready for an empty chair in front of her:

"Because nobody could imagine that in New York, the busiest place in the world, that anyone would take the time just to sit and engage in a mutual gaze with me. So it

was a complete surprise, to myself and the entire staff at MoMa, and to everybody else, this enormous need for humans to actually have contact. How are we so alienated from each other? How does society make us really distant? You know we are texting each other messages without seeing each other; we just live around the corner from each other. So many stories of loneliness." (Abramovic, 2010)

Abramovic tells of how for the entire duration of the performance, there was not a second where the chair was empty, to the extent that people were sleeping outside the night before to secure a position to engage with her. Although on average people spend around thirty seconds observing an artwork, people came and sat in the gallery for the whole day. Abramovic says, "What is

happening there- I'm looking at you, you are photographed, you are filmed, you are observed by everybody else in this atrium, so there is nowhere to go, but into yourself. At the moment where you really get into yourself, that moment bursting with emotions, where there are so many feelings. And this is why so many people start crying." (Abramovic, 2010) It becomes such a significant experience in their life, "something really happened there which was different than what I have ever done before." (Abramovic, 2010) Also, the artist explains the condition of the performance in which "the atrium is such a restless place, full of people passing through. The acoustics are terrible – it's too big, too noisy. It's like a tornado. I try to play the stillness in the middle... This has been particularly interesting because, as we know, the American culture

here it is about doing nothing and being in the present

(Abramovic, 2010)
The Artist is present

is a highly materialistic culture and is based on money, and work, and the intensity of moving and living, and always going to the next thing. Here it was about doing nothing and being in the present." (Abramovic, 2010)

Although the curator of the show, Klaus Biesenbach, had his apprehensions, he describes how Abramovic's performance influenced every single person that entered the gallery, "Marina is an artist that visualises time, using her body in the space, with the audience. She brings time as a weight on the performer's shoulders, taking a piece of her

”

PAUSING

FIG 38 SLOW IS TOWARDS AWARENESS
A place of pause will allow us to decelerate within a fast-paced city



BEING AWARE



OBSERVING



CONNECTING



WHERE IS A PLACE OF PAUSE IN THE CITY?

”

...it is not about slowing the whole world down to a crawl. The aim is to do everything at the right speed. Sometimes fast. Sometimes slow. Sometimes in between

(Honore, 2007)
In Praise of Slowness



performance life as a value. Time is not just an ephemeral rushing by; just imagine time as an unbearably large object you cannot move and you are caught in.” (Biesenbach, 2010)

Each time she engages with a new person, she takes a minute to look down and then reconnects with them, “and it is only for you, so each person has a clean, unique and personal contact with Marina. Boom like a magnet.” (Ballanio, 2010) Another critic makes reference to our way of life and what the performance did for people, “the world is moving so fast now, people barely have an attention span at all. She slows everybody’s brain down; she asks us to stay there for quite a length of time, which we are not used to doing. She transforms us as a result.” (Isles, 2010)

But what Abramovic was most pleased with was how the audience started to come together in the presence of the space, “So to expect an American to come to the Museum and sit for seven hours,

and not only sit for a long time but also to come back again and again, and create a community around this piece, this was very surprising. And I think especially the community—how the people actually started meeting each other around the work, how this circulated and how they continue to get into kind of a friendship situation—that was a really new thing to me.” (Abromovic, 2010) Also, when interviewed, the thing that most surprised her was: “First, there was an enormous amount of young people, which was for me very significant. We are living in this culture that is so isolated—everything is on the computer, and Twitter and blogs—so the people lost the self a long time ago, and they are so desperate to find something else. They invest an enormous amount of time waiting actually to get to sit. The last months it was this phenomenon where people first started [waiting] at six in the morning, then midnight, and the last few days the museum would close and if they didn’t sit they would just go around the block and start sitting until the next



day. So, for me, the waiting to sit is a critical part of the piece because it’s not just about being there in the front, it’s about taking that time, and going through the process. To me, the waiting and the sitting itself are actually complementary.” (Abromovic, 2010)

And almost what is most prolific is that the work pushed the boundaries of our modern condition and challenged people to take a moment to pause and engage with Abramovic herself, the audience and themselves. As she says in her Ted Talk, “It is larger than art; it is about dealing with culture itself.” (Abromovic, 2010) It is an art made up of trust, vulnerability and connection.

As Abramovic discusses her plans for a new institute in the talk, she describes one of the situations where people will “go to lockers, and you put your watch, your phone, your iPod, your computer, everything digital and electronic, and you are getting free time for yourself for the first time.” (Abromovic, 2010) She

does, however, say that “there is nothing wrong with technology; it’s our approach to technology—we are losing every time we had to ourselves.” (Abromovic, 2010)

The real question is ‘Are [people] really willing to act . . . to take on their fate. Do they have this desire, or do they prefer to go on opening their fridge and looking at their TV?’ (Castoriadis, 1987b: 50).

So how do we decelerate in the city?

**FIG 40 BELOW
THE ARTIST IS
PRESENT**
*Abramovic sits on a
chair and engages
with the person
opposite*



**FIG 39 ABOVE
MOVEMENT**
*By slowing down, we
allow ourselves to
become aware of our
surroundings*

FIG 41
PEACEFUL
*By slowing down we
allow ourselves to be
aware of all that is
around us*



wherever you are, be all there

Jim Elliot

”

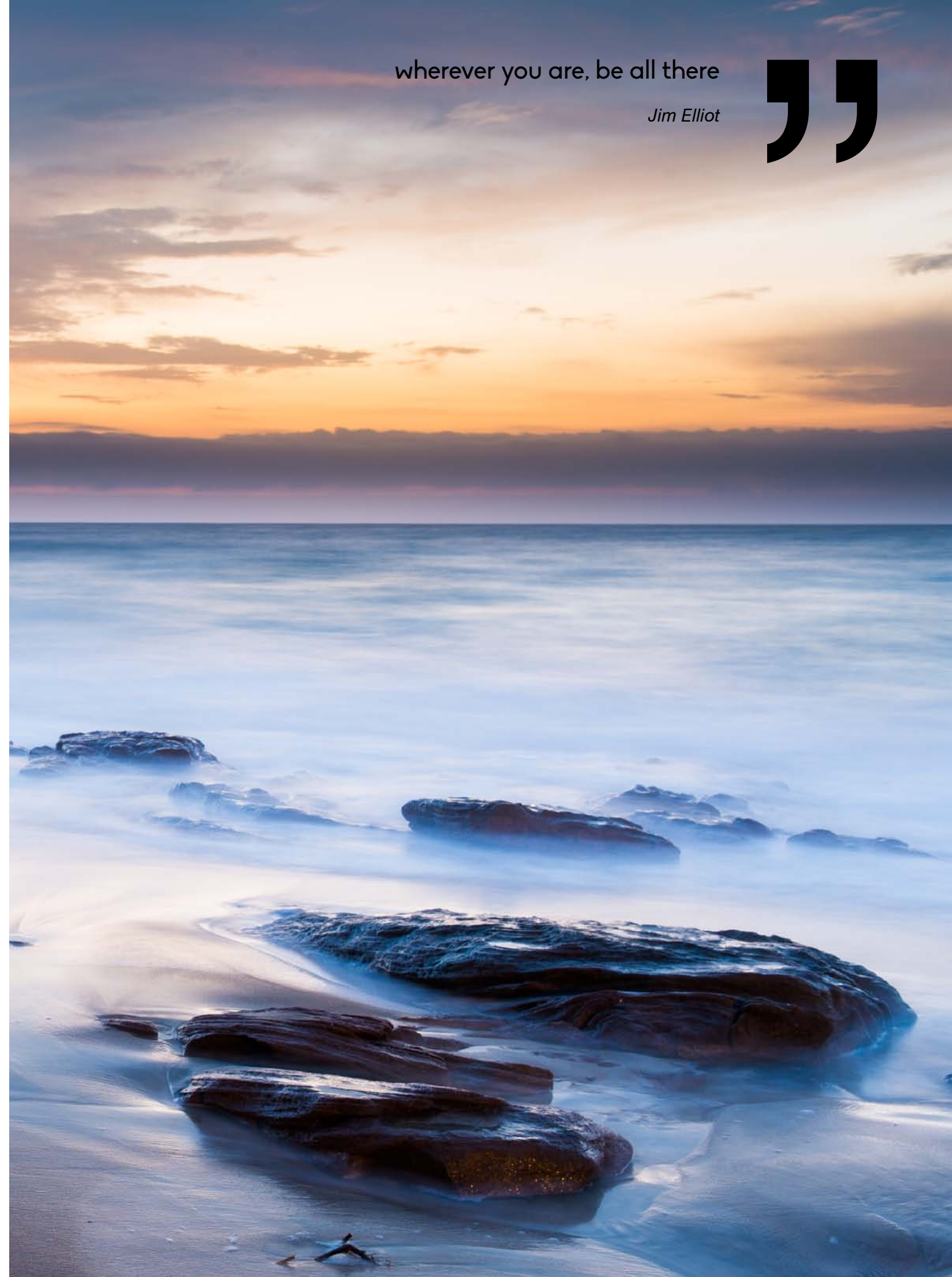




FIG 42 ON TOP OF
THE RIDGE

*Patterning can be
found anywhere in
the city*



CHAPTER 3

Rhythmic Siting

*Understanding the context of site in the
City of Johannesburg*

MY CITY - WHERE IS THE
NORMALITY?

60

FLOW, WARY AND AWAKENING

64

THE CITY OF RHYTHMS

86

My City - WHERE IS THE NORMALITY?

UNDERSTANDING THE CONTEXT

FIG 43 OPPOSITE COLLAGE

My City is made up of many layers of rhythm

FIG 44 BELOW EMPLOYMENT IN JOHANNESBURG

There are 2 261 490 economically active people (employed/unemployed but looking for work)

Source: Stats SA, City of Johannesburg [Online]
Available at: <http://www.statssa.gov.za>

What is 'normal' in life? Is it the place we understand? Is it something we hope to be? Normal is a word that truly is, not normal.

However, there is a sense of normality in the things we set as benchmarks. Cities, towns, houses, are all things where we understand what is ideal in making them spaces we both enjoy and in which we feel comfortable. As architects, we begin to create what people need as a response to modern conditions, often without knowing.

My City, Johannesburg, was first set up on government owned land that was rich in gold deposits. It began with a complete mining camp mentality; to get rich quickly before these resources ran dry. And this is exactly what people did. With this mindset, many small blocks, which allowed for the capitalization of the corner, formed the main layout and people were pushed to the outskirts of the city. Thus, it is a response to an immediate need, which is not designed for permanency. (SA History, 2014)

Ray Oldenburg in a seminar about his book *The Good Great Place* spoke about how many of the great cities around the world such as Paris and London were formed around a central street. This street is where most of the important activities were positioned which allowed for a place of congregation. In contrast, Johannesburg was not designed with this in mind and subsequently the roads are narrow and unforgiving. They do not allow for the future and growth of the city, and resultantly people spend less time on the streets as they are uncomfortable and unsafe.

But, with the development of the city and the formation of it as a union in 1910, Johannesburg became a more formal mining industry which leads to the beginning of racial divides. With moving people out came this segregation due to economic status and race. Not only labourers but all people of colour were forced to live in mining compounds or locations and later shanty towns, in which they had no control over what happened to them. Slowly, the government took

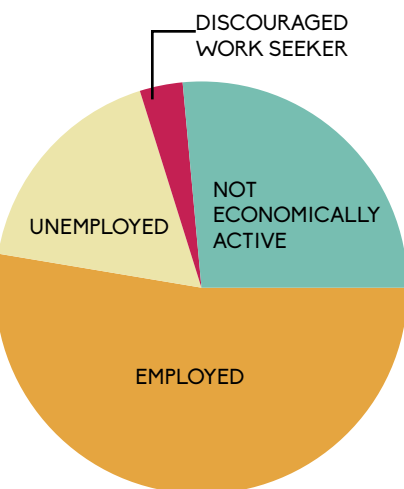
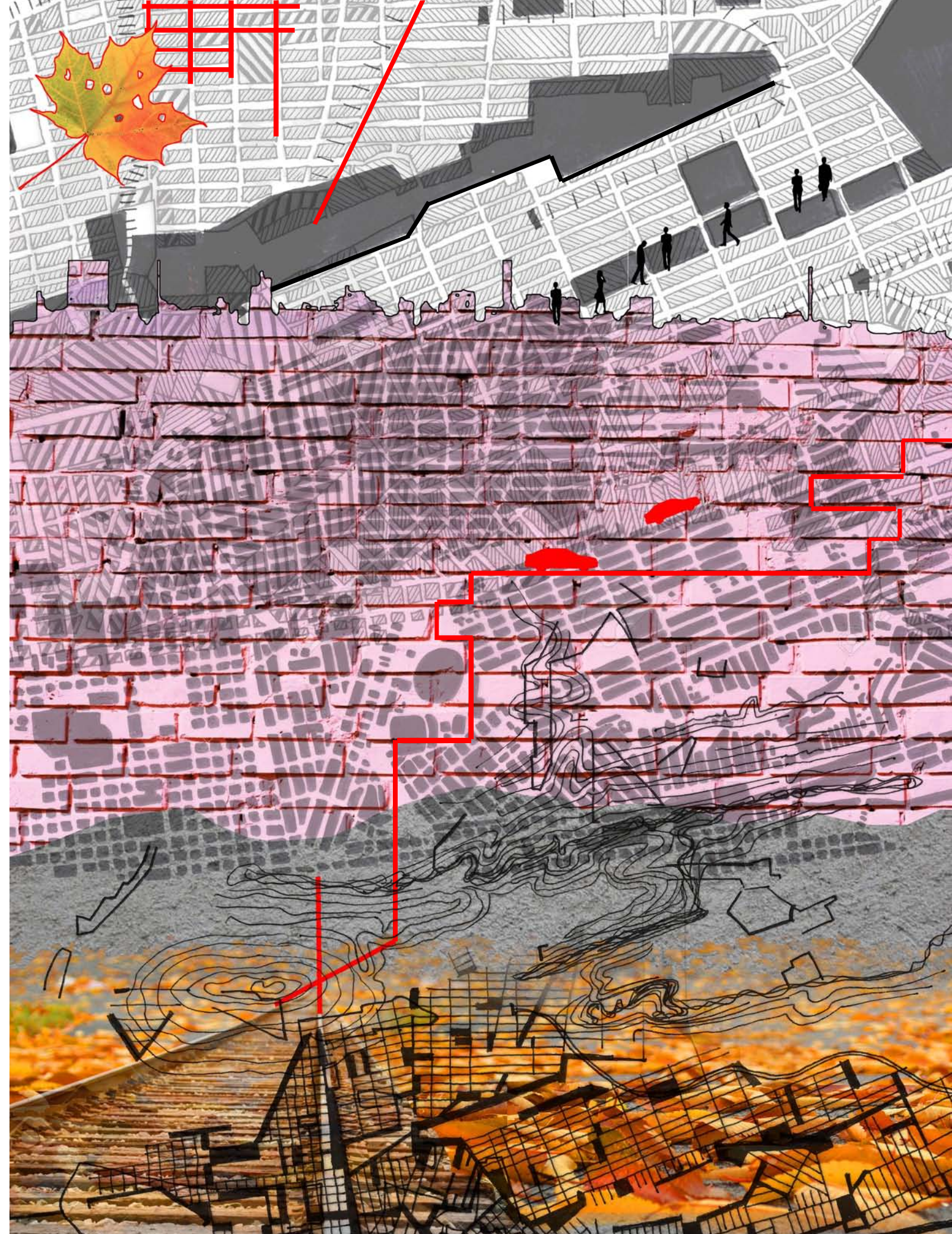


FIG 45 MY CITY
(The extents of the city I know and utilise often)

Spaces and areas that are more known and identifiable are dark and those that are unknown are light

KEY

Edge of suburb ———

Home ●

City of Johannesburg ———

Movement Routes - - - - -

away all identity from its people, and so, it continued to develop under external circumstances and continues to do so, even with the fall of apartheid: *“Yes it was true what Msimangu had said. Why fear the one thing in a great city where there were thousands upon thousands of people? His son had gone astray in the great city, where so many had gone astray before him, and where many others would go astray after him until there was found some great secret that as yet no man has discovered.”* (Paton, 1948)

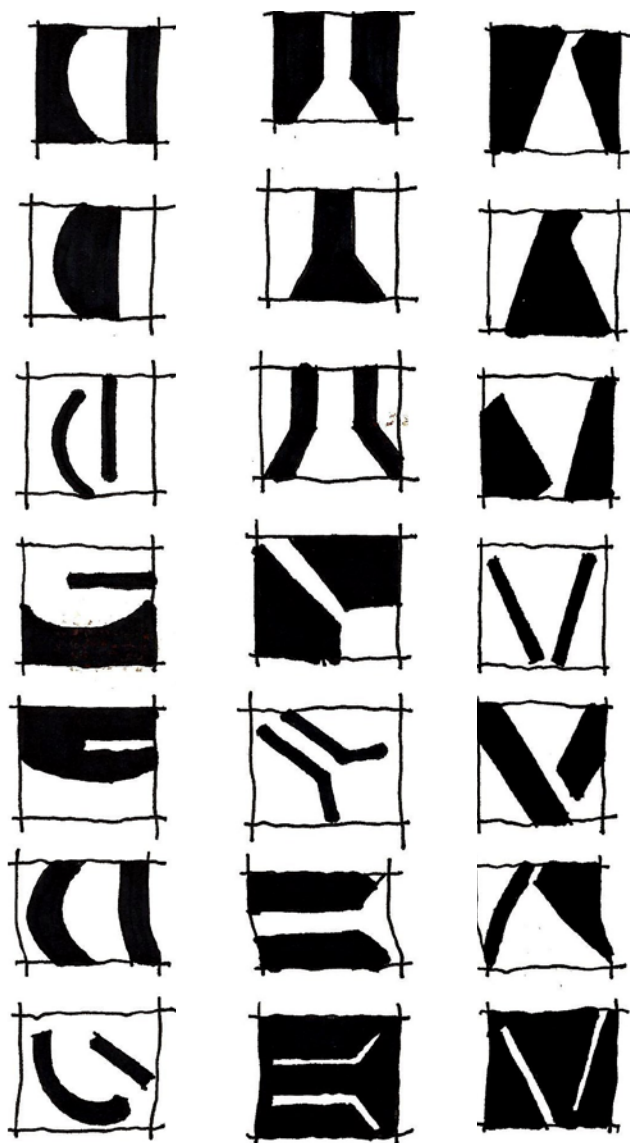
But it is Johannesburg that encapsulates all the political injustices against people; it is a place where today people actually relish in their freedom. The word superficial lays down the ground in trying to comprehend what makes up My City. It is My City; it is the South African city. But it is by no means solved or ‘perfect’. Thus Johannesburg is not a normal city. It is a distorted one; one that blurs the lines between standards and its political birth. More importantly, it is a real city that has faced many

challenges, and in doing so, is engrained with the histories of both its people and gold. It has been born out of struggle and will continue to pull along the fight for as long as any of us will live here. But that does not mean it does not need change – for change is what could bring about a new spirit. We need to prepare the city for its people and make these changes according to what has been lost and what is happening

in the present. It is a city where people today take pleasure in their freedom – it is full of colour and contrast. The city needs to remain a free place and be reinstated with the things that will make it ours.
Not yours, not mine; but ours.

FLOW, WARY AND AWAKENING

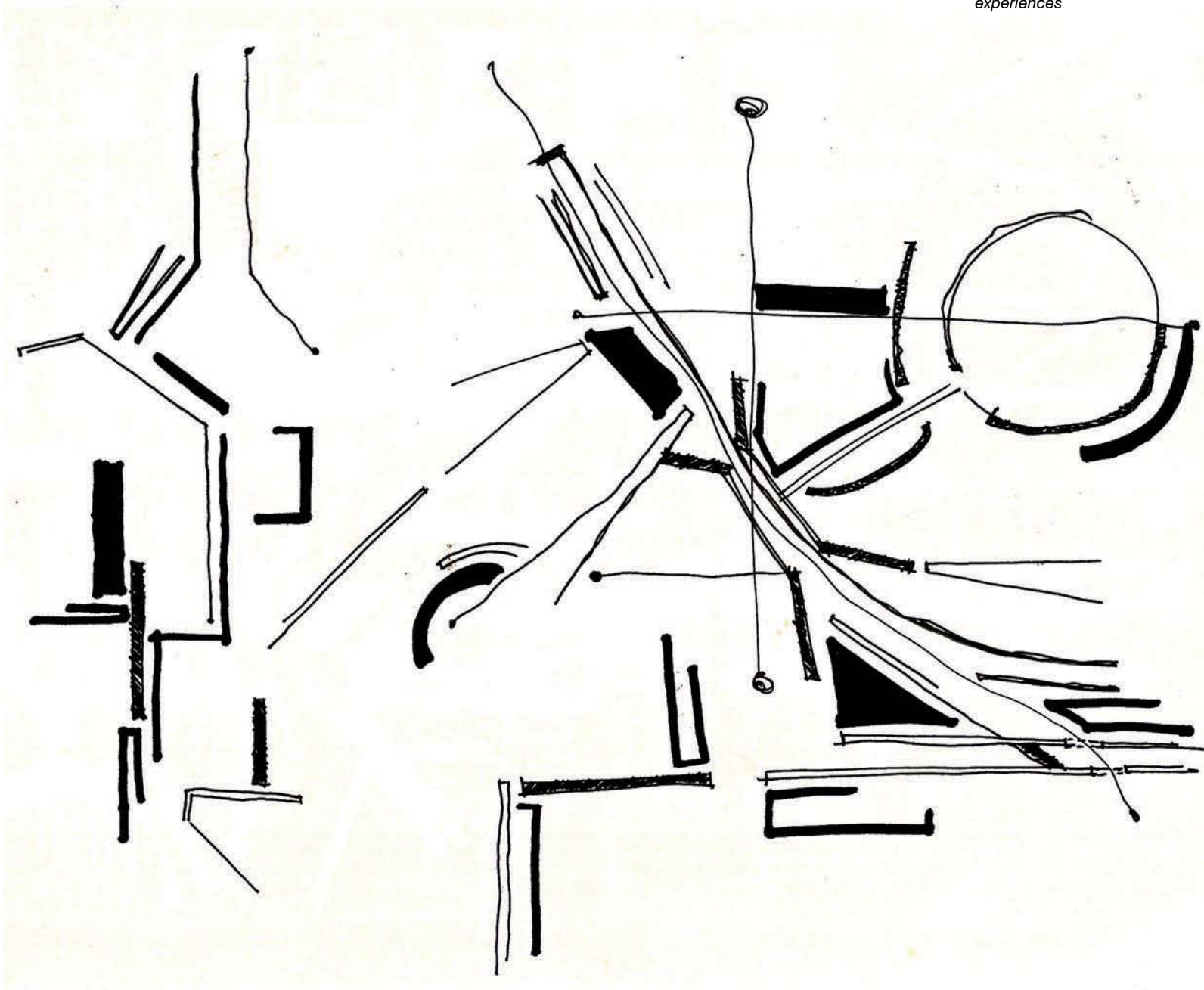
EXPERIENCES IN THE CITY AS CONCEPTS



Johannesburg is a city that is continually growing and changing. By living in the city for many years, there are certain elements that need to be addressed in order to look forward to its future. These experiences of limited accessibility, connectivity and sociability are named Flow, Wary and Awakening respectively. They each speak of a specific experience and a challenge for the modern designer, becoming intentions that this project aims to achieve. By focusing on these intentions, they become concepts that determine the way a site is chosen, the program is determined and how the building will be used.

**FIG 46 LEFT
SYMBOLIC**
Each experience is explored through a simple symbolic form to express potential forms and spaces

**FIG 47 BELOW
FLOW, WARY &
AWAKENING**
An expression of all three of the experiences

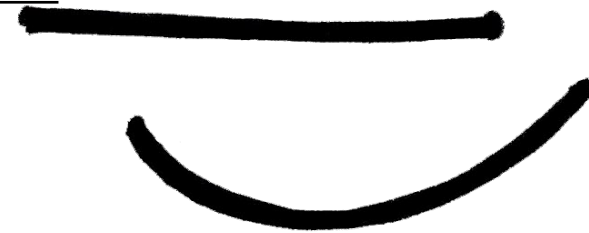


FLOW

THE SYMBOL

The symbol is an expression of a space that is free from limitations. The straight edge blocks off an area while the curved one allows for natural flow through the space.

THE SYMBOL



THE EXPERIENCE

Once in a while, when I'm feeling spontaneous and perhaps have a bit of money to spare at the end of the month, I go shopping. I get dropped off on the roof. The first door I get to I tug on, but it is locked. No problem, I'll move to the next one. Again, it is locked. Huffing over the inconvenience of having to walk all the way along the back entrance, I make my way down the stairs and to the entrance.

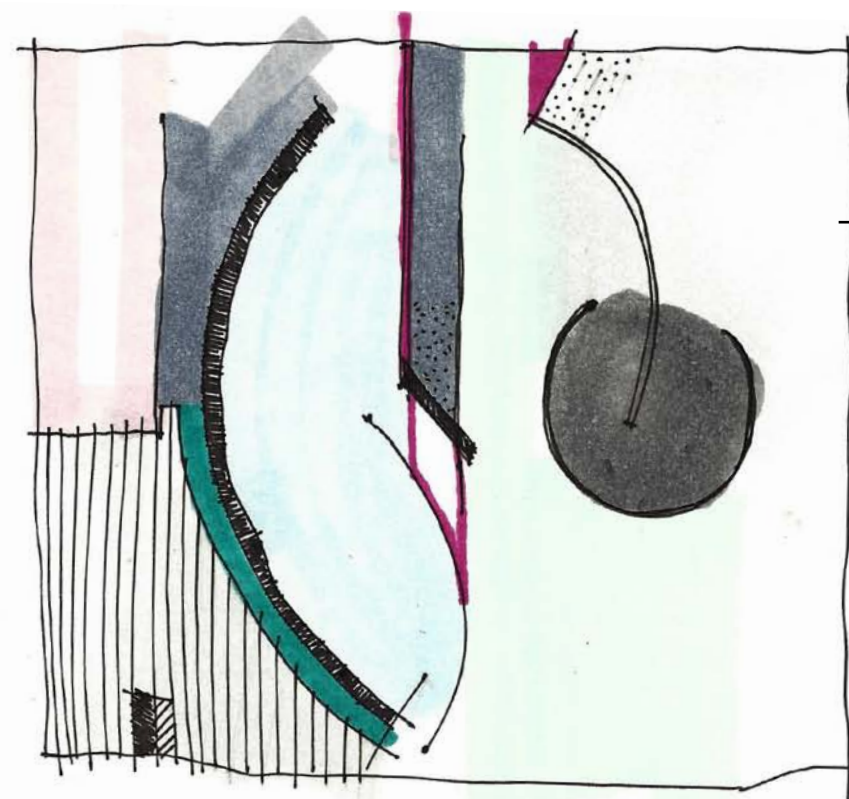
It is riddled with plastic bottles, pieces of paper and dirt. Suddenly I find I'm asking myself: "what am I doing here again?"

I have lost interest in something I actually enjoy. The actions of jumping, side stepping and making my way around rubbish have taken away from an experience in a place that should be for me.

Flow is against this place of limited accessibility for the pedestrian.

Flow is all about limited access in the city. Many places around Johannesburg are walled or fenced off, hidden or even non-existent to the every day user. People cannot enter or exit or relish the spaces. Instead, they remain unexplored. Space in the city should be accessible to anyone at any time and be both inviting and comfortable.

THE CONCEPT



THE CONCEPT

Spaces are free and unconforming, allowing for natural movement. Breaking up the space allows for divisioning of program while remaining accessible

THE DIAGRAM

Potential spaces of Flow open themselves up to easy access in and out of the space as well as unlimited movement in all directions

THE DIAGRAM

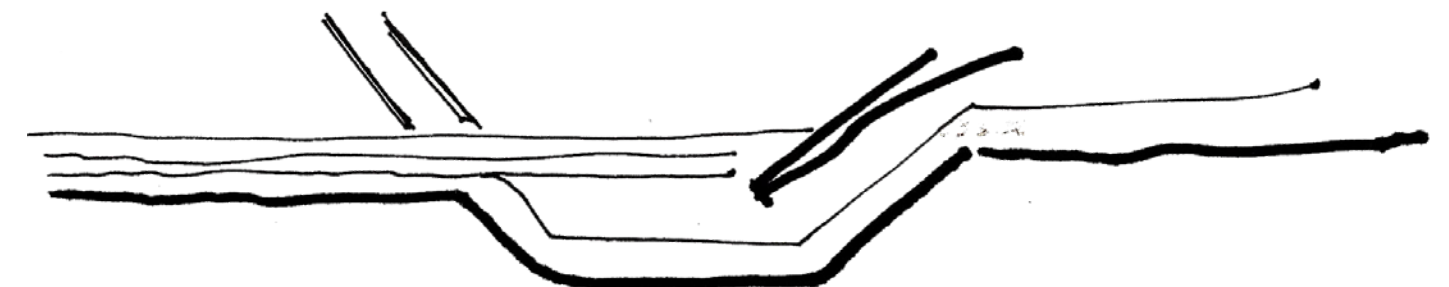
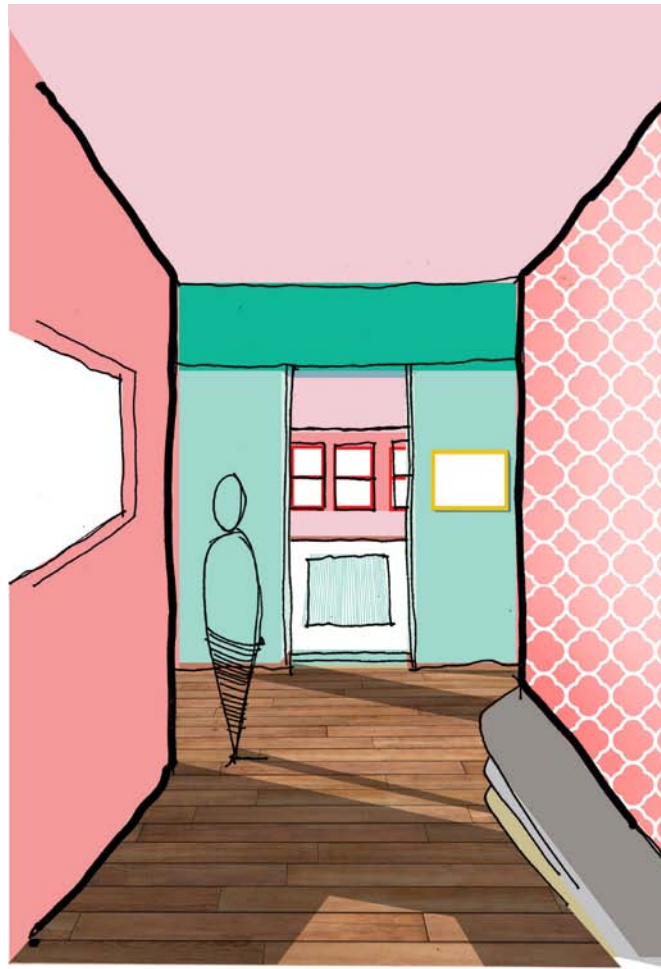


FIG 48-50
EXPRESSING FLOW
Multiple expressions of Flow



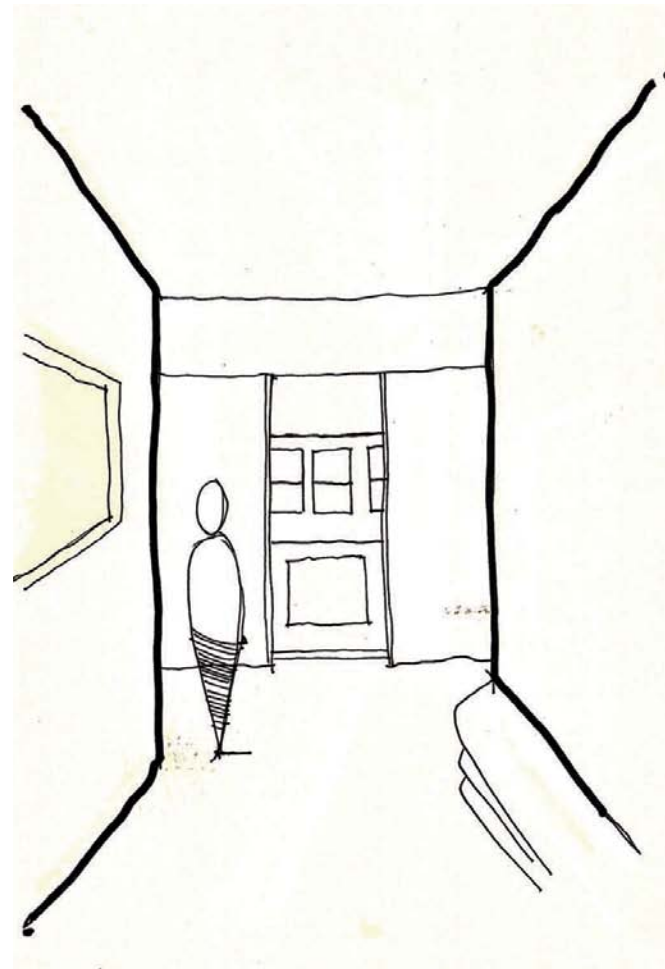
A SPACE

A simple space is taken and envisioned. The space is then translated into a visual image of colour, shapes and textures. A person is placed within the space.



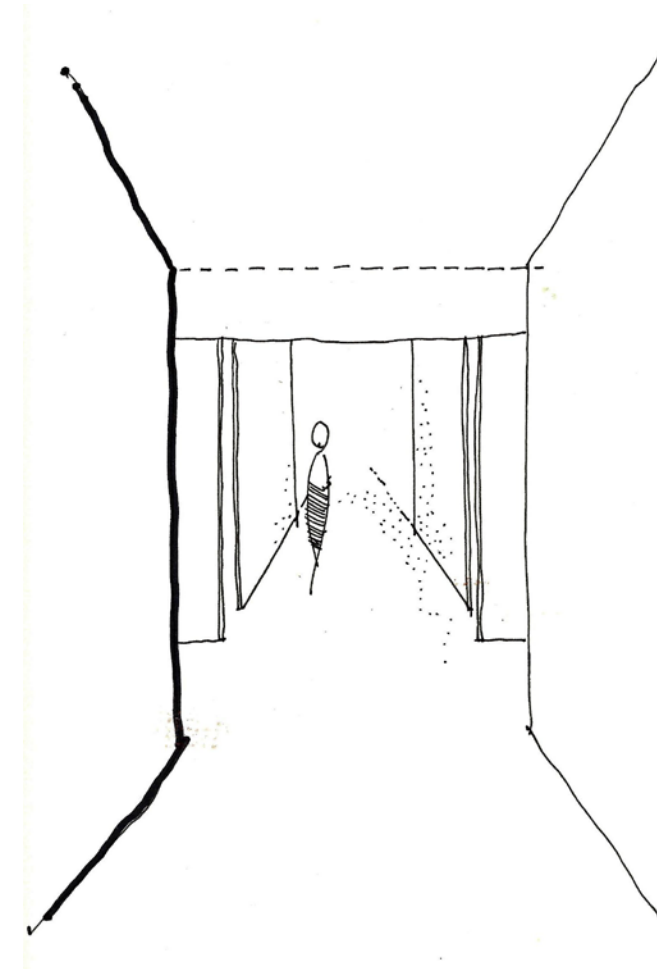
THE INTERVENTION

A simple space is analysed through a series of steps. By using the ideals of Flow, namely accessibility, the space is improved. In addition, symbols reinforce each step and encourage the development of Flow.



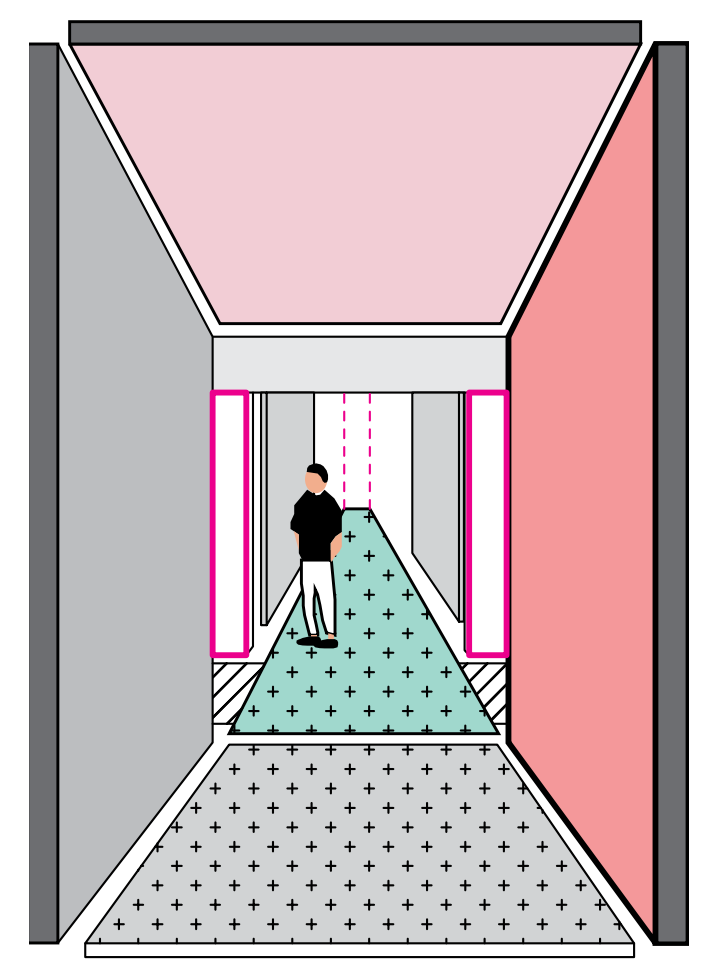
A SPACE SIMPLIFIED

This space is simplified into a sketch of shapes, outlining the most important elements within it. The same person moves into this space.



THE SPACE IMPROVED BY FLOW

The space improved by Flow. The space is opened up and broken down. Cross paths are introduced. This person moves within to the newly developed space.



THE SPACE OF FLOW

The space becomes Flow. It allows for accesbility of the pedestrian from many sides. It allows for visibilty through the elements and does not crowd the path. This person is now the most important element in the space.

FIG 51 THE FLOW INTERVENTION
A simple space is transformed by Flow

THE CONCLUSION

From the following analysis of Flow, the following diagram can be made and interpreted. By taking a series of photographs of models made, as well as three-dimensional and two-dimensional elements of both form and symbols, the diagram can be collaged.

It represents a space that is free. It is accessible to all and allows for movement through it, while still maintaining its boundaries and edge conditions. It is not completely open but rather represents a space that is clear and has been well defined.

Flow is about the pedestrian.
Flow is about **accessibility** in the city.
Flow is against hiding.
Flow is towards openness in the city.

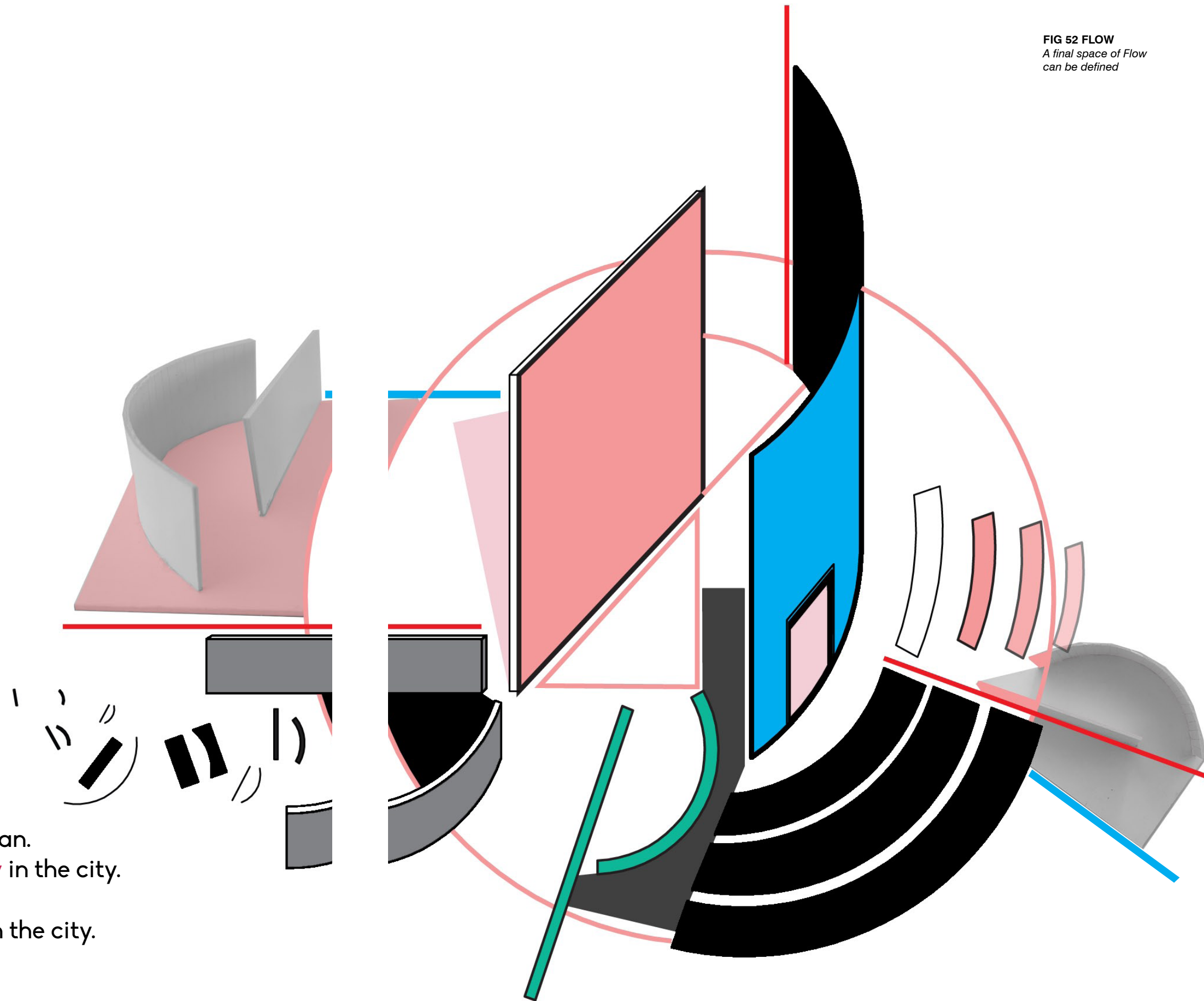


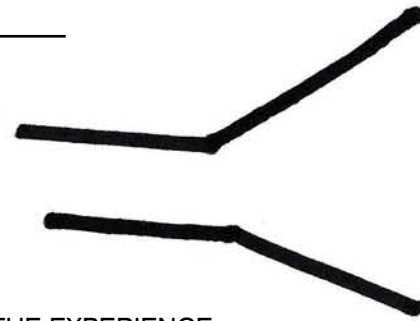
FIG 52 FLOW
*A final space of Flow
can be defined*

WARY

THE SYMBOL

The symbol is an expression of a space that is opens up our minds to new possibilities. When cramped by the routine of every day, we can be freed and reconnected to our surroundings

THE SYMBOL



THE EXPERIENCE

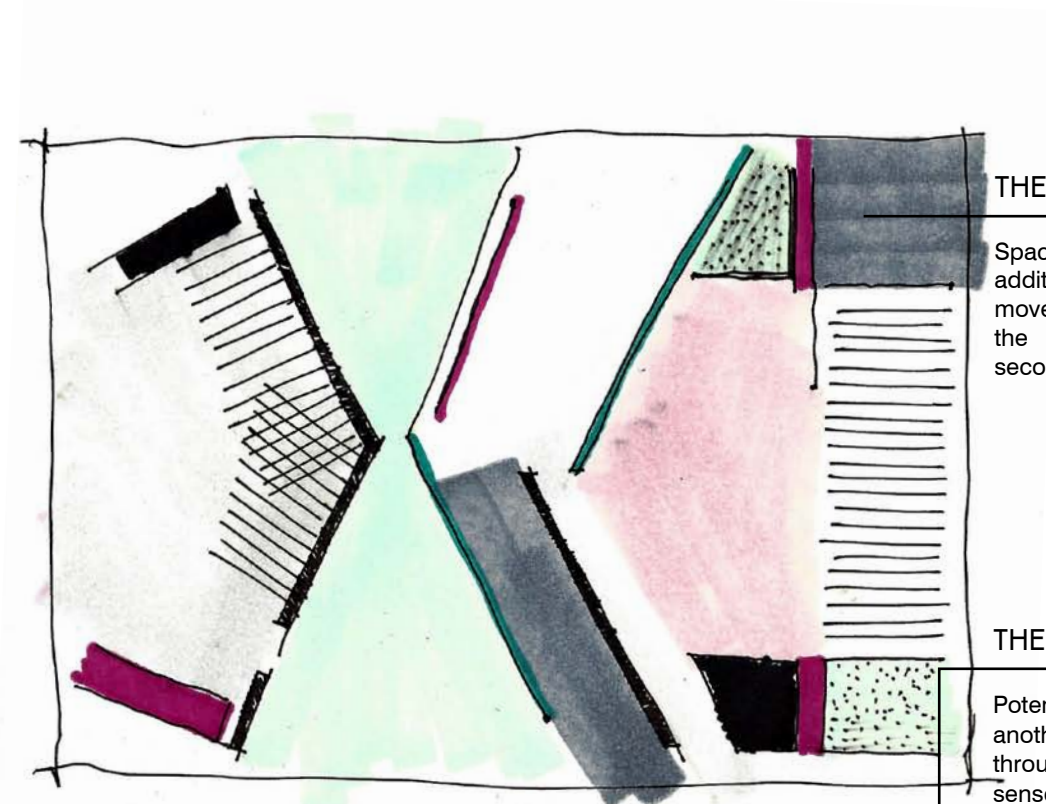
Every day, for years, I have driven from my home to Wits and back. I get in my car, put on my radio, and drive. Pedals in, gear up – gear down, turn the wheel. Once I reach my destination, it is like no time has passed at all; like I travelled through a vacuum. I drove on autopilot.

I lose all sense of myself, of my presence within the space and the space that is around me. And when I try to think back at what I saw, which robots I stopped at, who parked next to me – I am lost. I do not have any answers because I was unaware.

Wary is against this place of isolation and no connection.

Wary is about being connected. In a society where we are connected to people in an instant, we are becoming unaware of what surrounds us. Wary brings about connection to the ourselves, other people and the city. By highlighting a space of pause, people can begin to enjoy what is around them and find comfort in the elements of every day that they have been missing.

THE CONCEPT



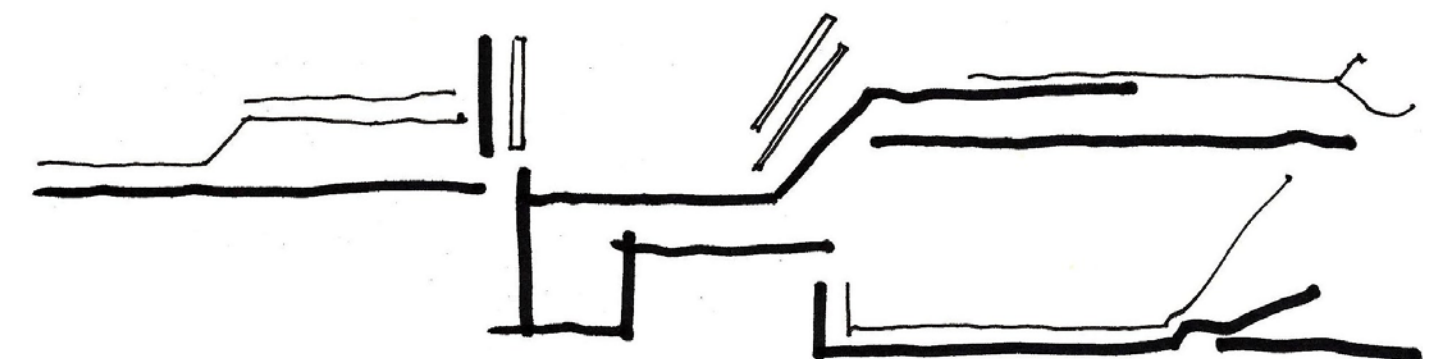
THE CONCEPT

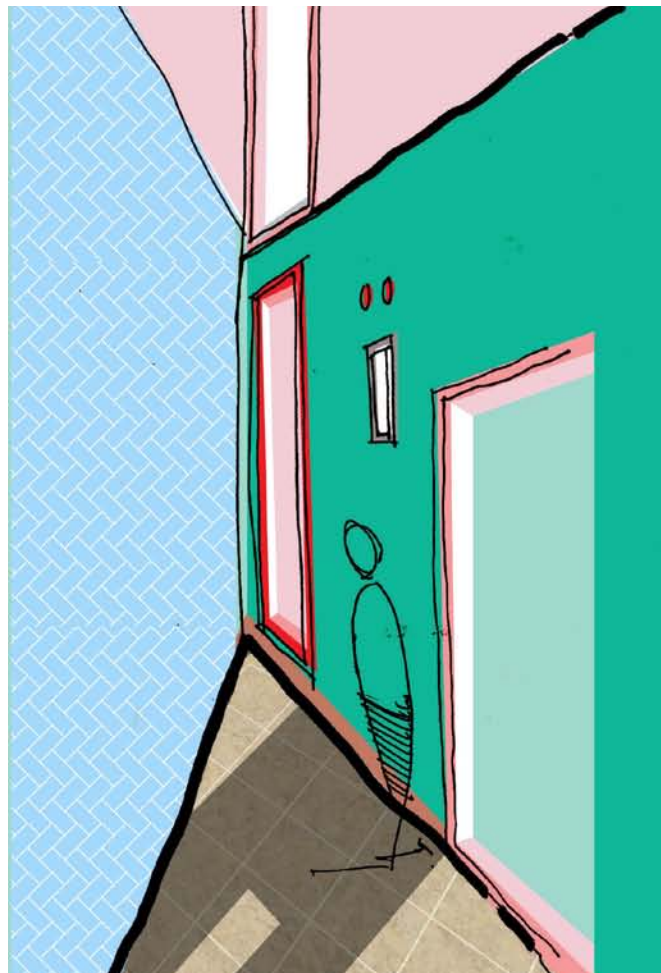
Spaces open up to allow for new visions. In addition, spaces run parallel to important movement zones to place emphasis on the connection between primary and secondary elements

THE DIAGRAM

Potential spaces of Wary connect with one another allowing for ease of movement through the spaces as well as creating a sense of visual access

THE DIAGRAM





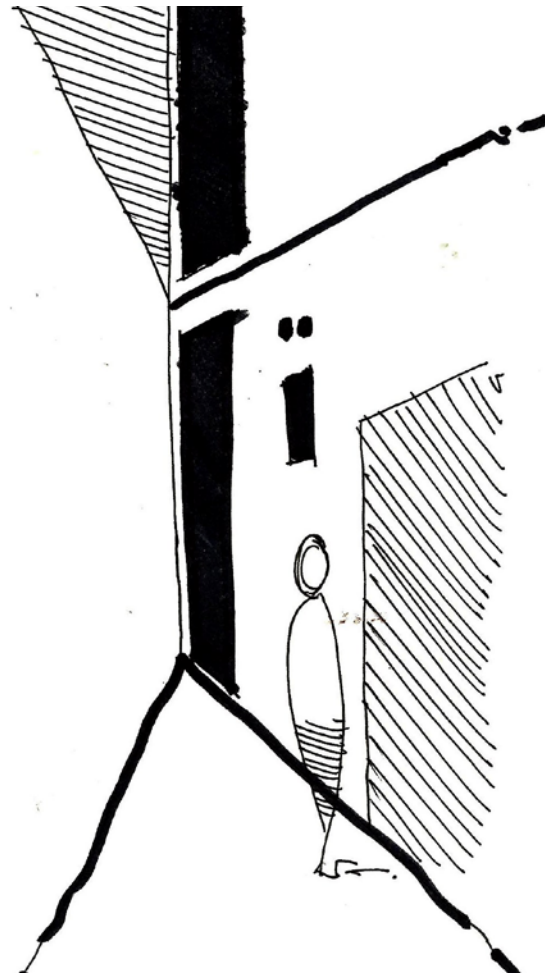
A SPACE

A simple space is taken and envisioned. The space is then translated into a visual image of colour, shapes and textures. A person is placed within the space.



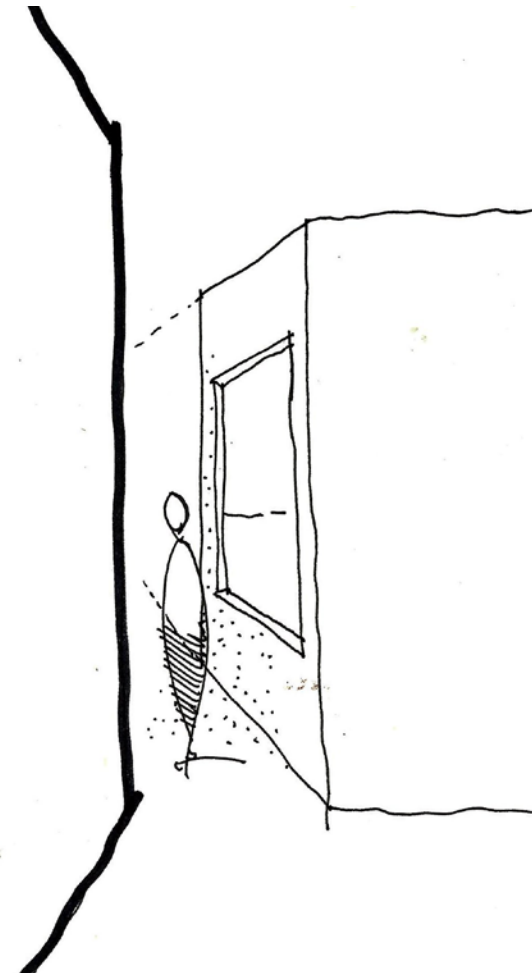
THE INTERVENTION

A simple space is analysed through a series of steps. By using the ideals of Wary, namely connectivity, the space is improved. In addition, symbols reinforce each step and encourage the development of Wary



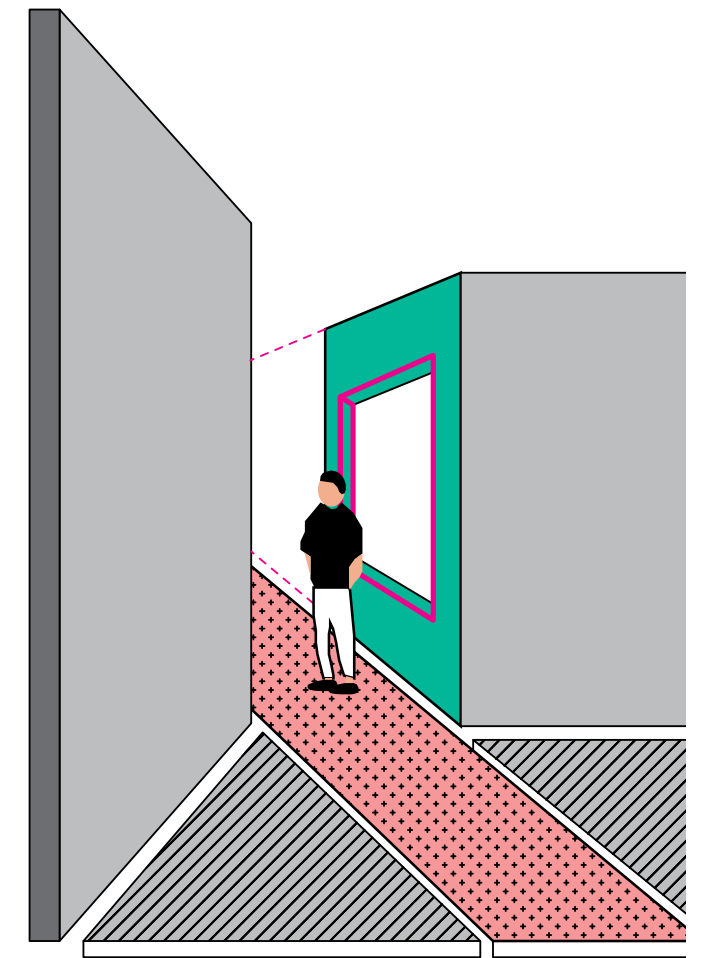
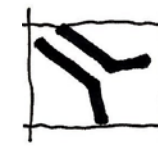
A SPACE SIMPLIFIED

This space is simplified into a sketch of shapes, outlining the most important elements within it. The same person moves into this space.



THE SPACE IMPROVED BY WARY

The space improved by Wary. The space is opened up to allow for connection and to move away from isolation. Paths that influence and direct movement are introduced. This person moves into the new space of Wary.



THE SPACE OF WARY

The space becomes Wary. The space is now open and allows for interactions. There is a connection between the inside and outside of the space. Visibility is improved. This person is now the most important element in the space.

FIG 56 THE WARY INTERVENTION
A simple space is transformed by Wary

THE CONCLUSION

From the following analysis of Wary, the following diagram can be made and interpreted. By taking a series of photographs of models made, as well as three-dimensional and two-dimensional elements of both form and symbols, the diagram can be collaged.

It represents a space that is visally open and inviting, allowing for new connections between people in the space, the person themselves and the surrounding city. By letting the forms open up to new connections, people are pulled away from their own isolation, as discussed in the earlier chapter: The Mobile 'Hello.'

Wary is about being aware.
Wary is about being present.
Wary is against isolation.
Wary is towards **connectivity**.

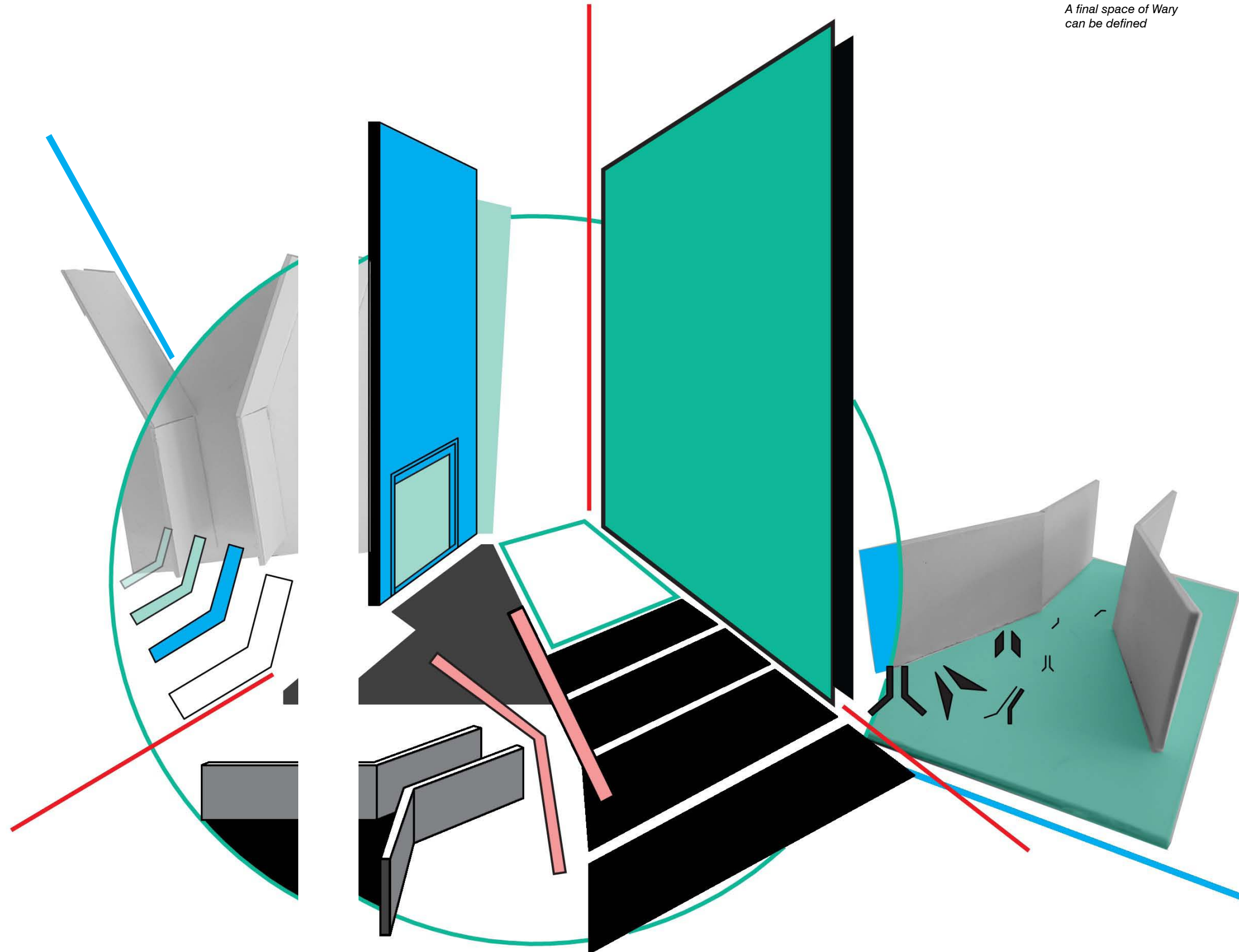


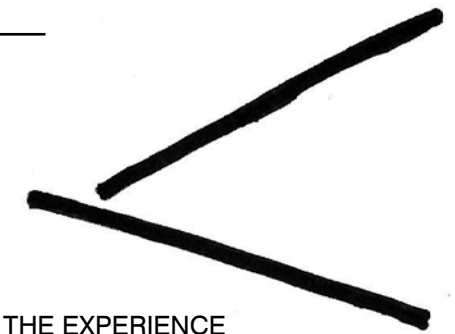
FIG 57 WARY
*A final space of Wary
can be defined*

AWAKENING

THE SYMBOL

The symbol is an expression of a space that opens itself up to areas of gathering. When one crosses the threshold of isolation, the space offers new possibilities.

THE SYMBOL



THE EXPERIENCE

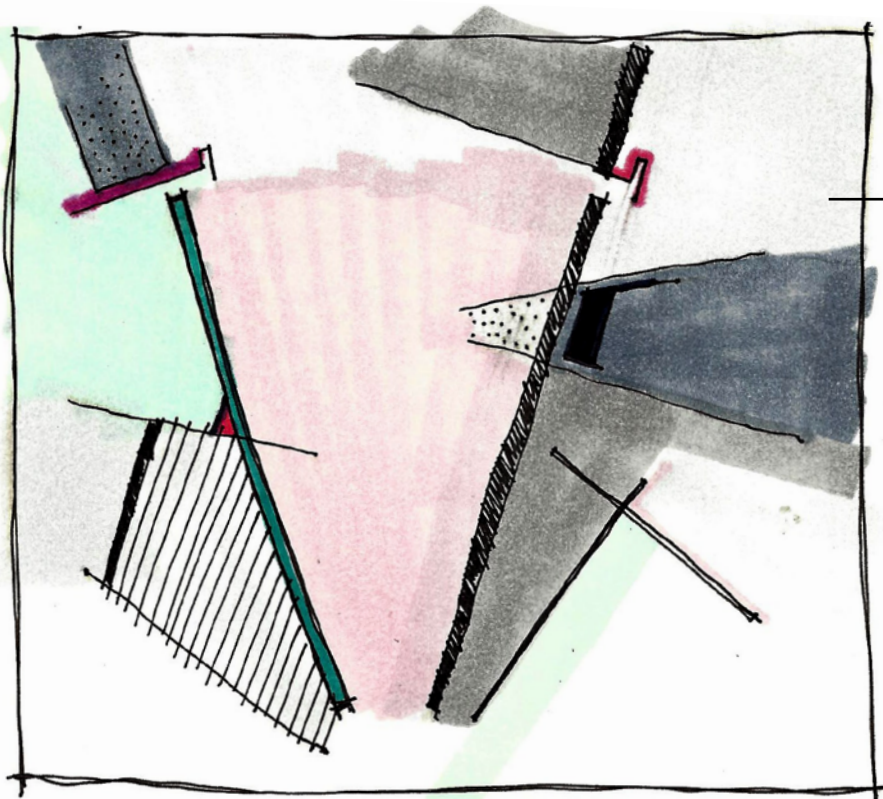
The other day my mom was talking to me about the plans for the long weekend, but I was, of course, so engrossed in the newest post on Facebook – “Loving Cape Town, best decision ever. Wine tasting in Paarl, surfing in Muizenburg and now dinner in Camps Bay with the best friends ever. I am so happy.” All the while I was replying to my mom with the humdrum of the words “uh-huh. Yup. Uh huh....”

I have not paid attention. For when she asks me a question all I can answer is: “Sorry what did you say?”

Awakening is against this place of lack of sociability.

Awakening is all about limited sociability in the city. With people moving faster and time becoming more precious, so people have lost connection with others living in their city. Sociability in the city is key to developing a sustainable future that allows for people to be free in spaces while dealing with the compressed modern condition. It is important that people interact with the city and its people so that the true spirit is not lost.

THE CONCEPT



THE CONCEPT

Spaces are random and unconforming, allowing for free expression for the users. It opens up to spaces of gathering and interaction, with secondary spaces becoming less important

THE DIAGRAM

Potential spaces of Awakening pull out and become important as they encourage sociability in the space. Spaces are easily identifiable, making it easier for users to enter the space and engage with others

THE DIAGRAM

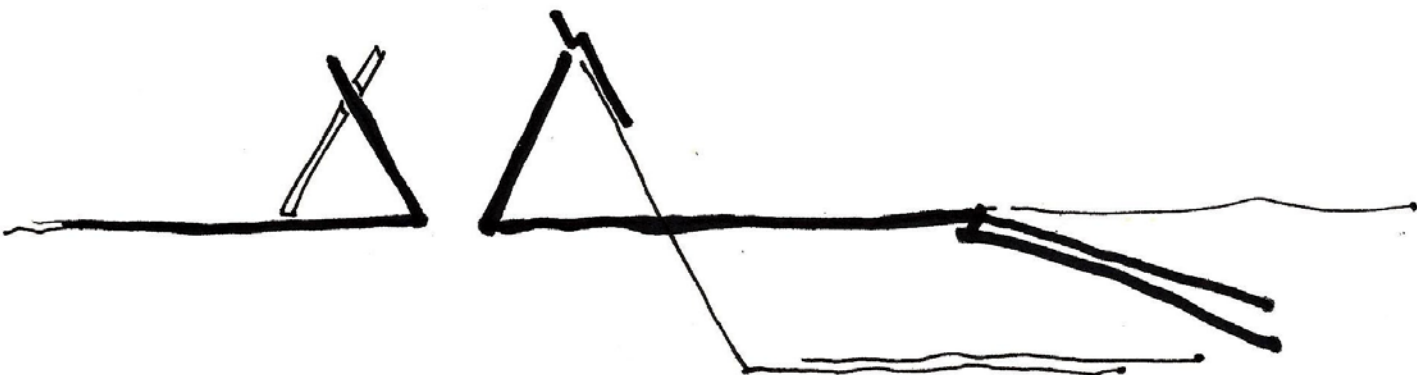
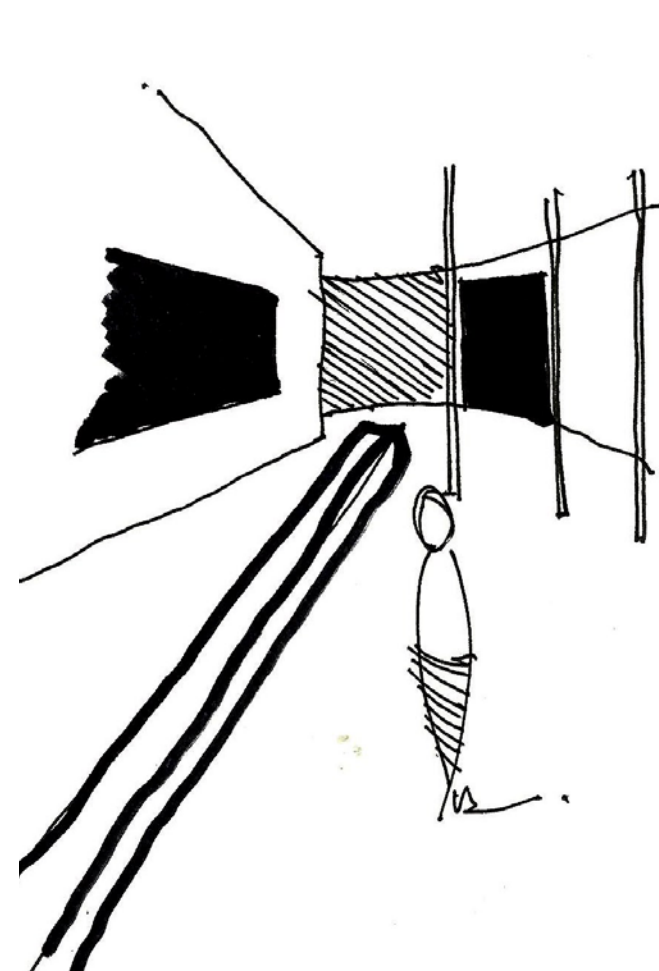


FIG 58-60
EXPRESSING
AWAKENING
Multiple expressions
of Awakening



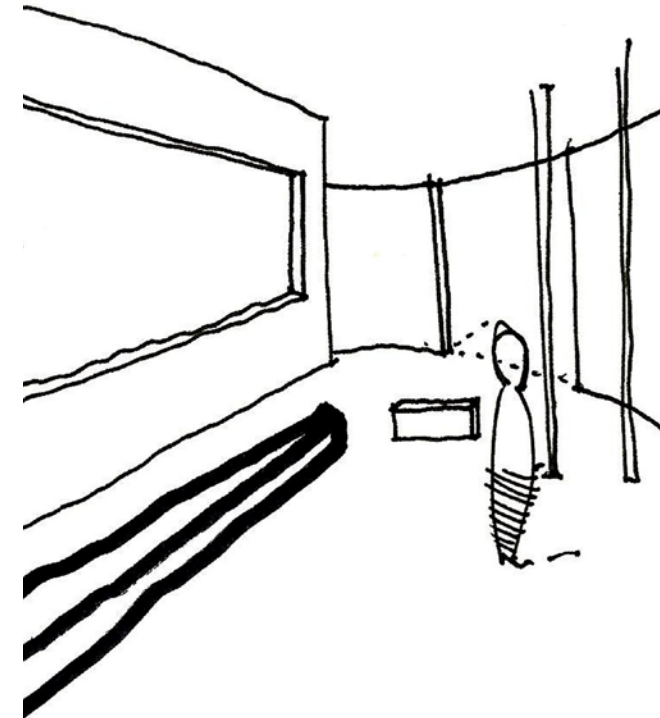
A SPACE

A simple space is taken and envisioned. The space is then translated into a visual image of colour, shapes and textures. A person is placed within the space.



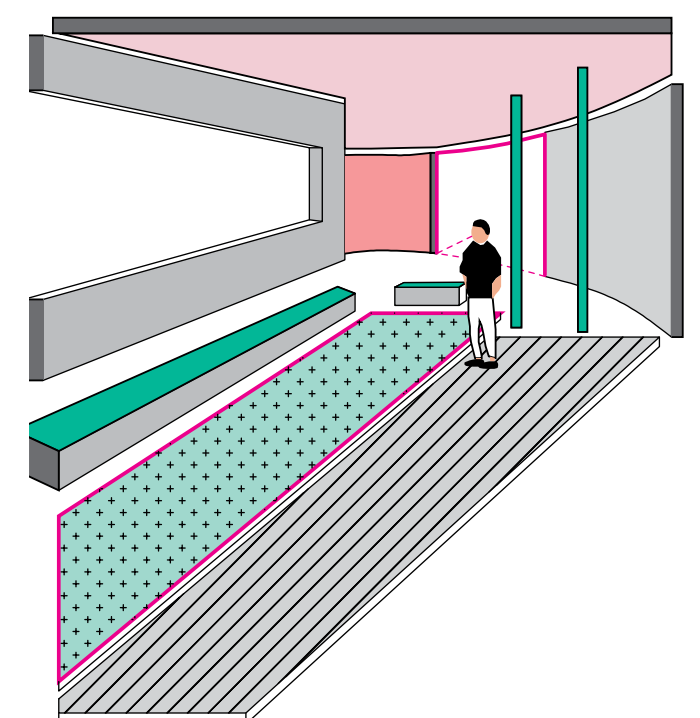
A SPACE SIMPLIFIED

This space is simplified into a sketch of shapes, outlining the most important elements within it. The same person moves into this space.



THE SPACE IMPROVED BY AWAKENING

The space improved by Awakening. The space is re-arranged to allow for a better interaction zone. Openings are made bigger to allow for cross-connections. This person moves within to the newly developed space.



THE SPACE OF AWAKENING

The space becomes Awakening. The space has improved interaction zones and a better connectivity to the outside. There is a clear path that allows for easy understanding of movement zones. This person is now the most important element in the space.

THE INTERVENTION

A simple space is analysed through a series of steps. By using the ideals of Awakening, namely sociability, the space is improved. In addition, symbols reinforce each step and encourage the development of Awakening.

FIG 61 THE AWAKENING INTERVENTION
A simple space is transformed by Awakening

THE CONCLUSION

From the following analysis of Awakening, the following diagram can be made and interpreted. By taking a series of photographs of models made, as well as three-dimensional and two-dimensional elements of both form and symbols, the diagram can be collaged.

It represents a space that opens up to gathering zones. In these zones, users are encouraged to interact with each other and learn from other people and the city. Although spaces are well defined, they allow for sociability by encouraging people to discover one another as they make use of the spaces.

Awakening is about interacting.
Awakening is about learning.
Awakening is against narrow-mindedness
Awakening is **sociability** in the city.

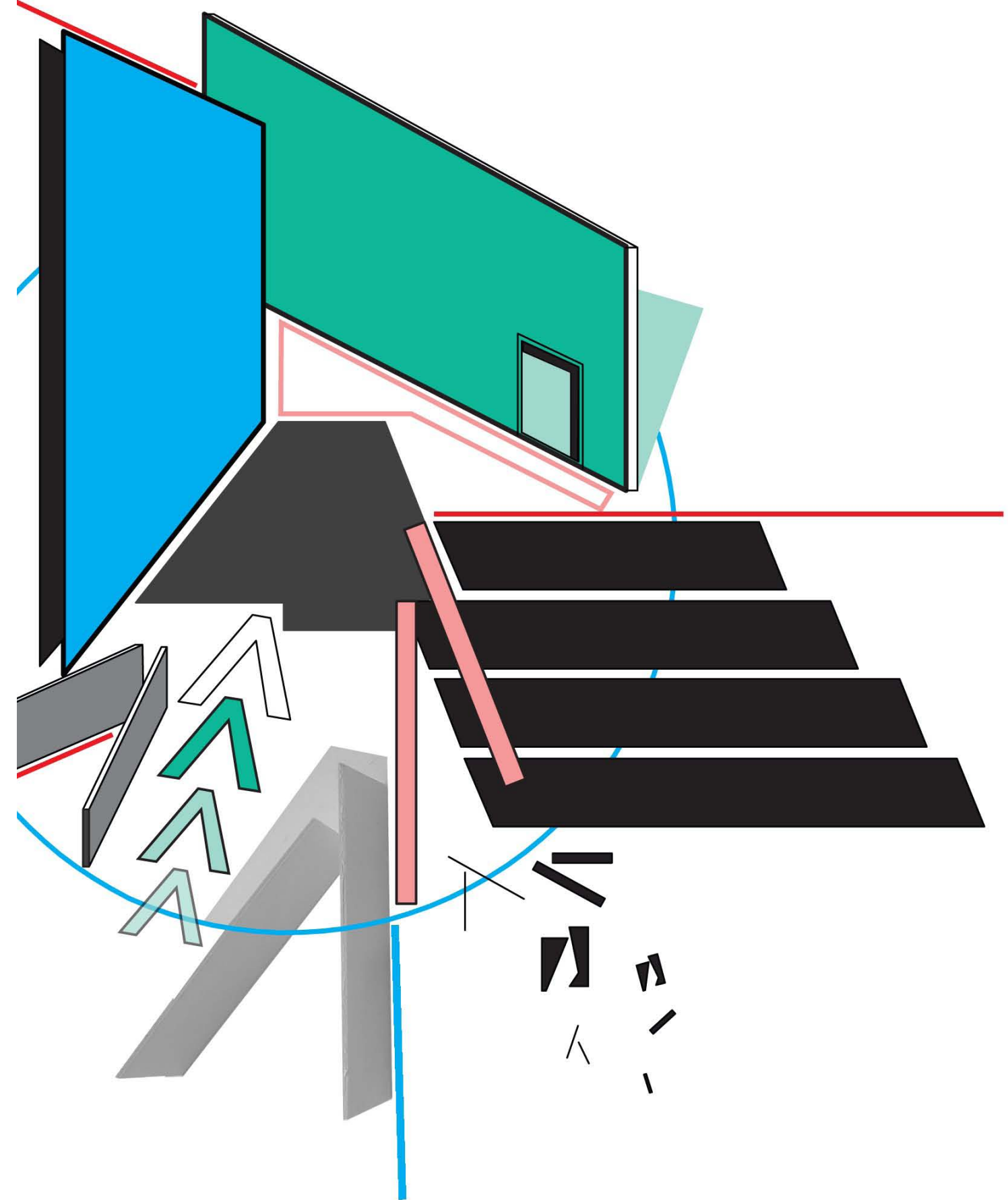
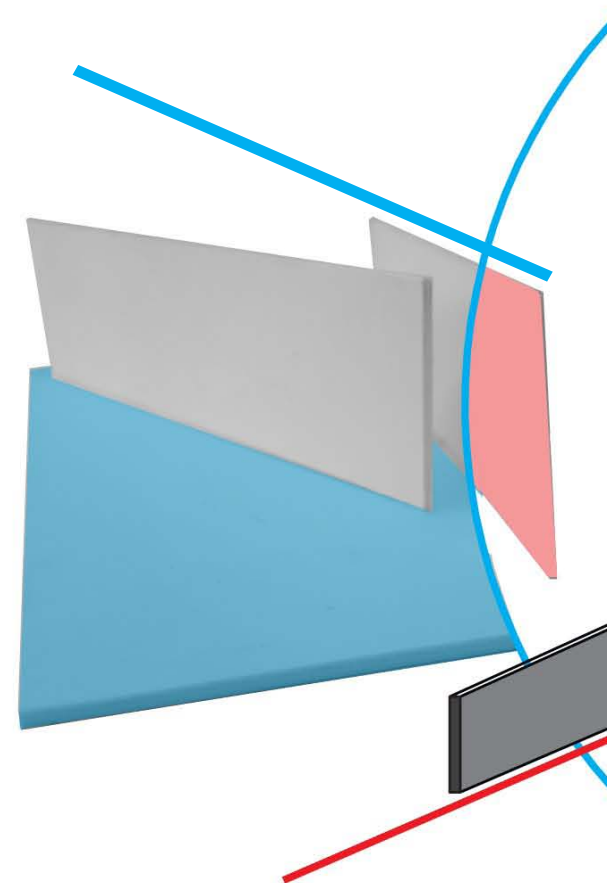
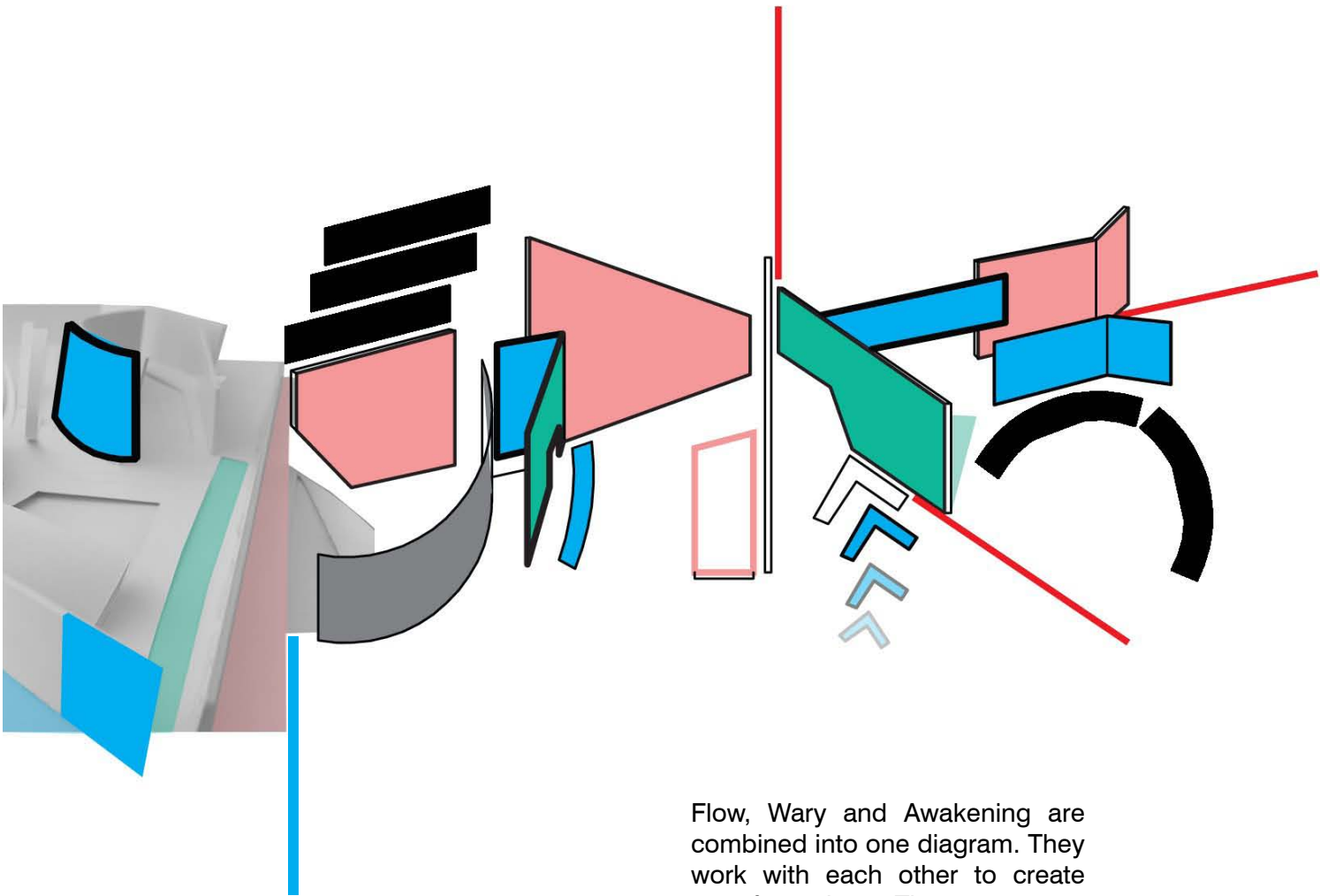
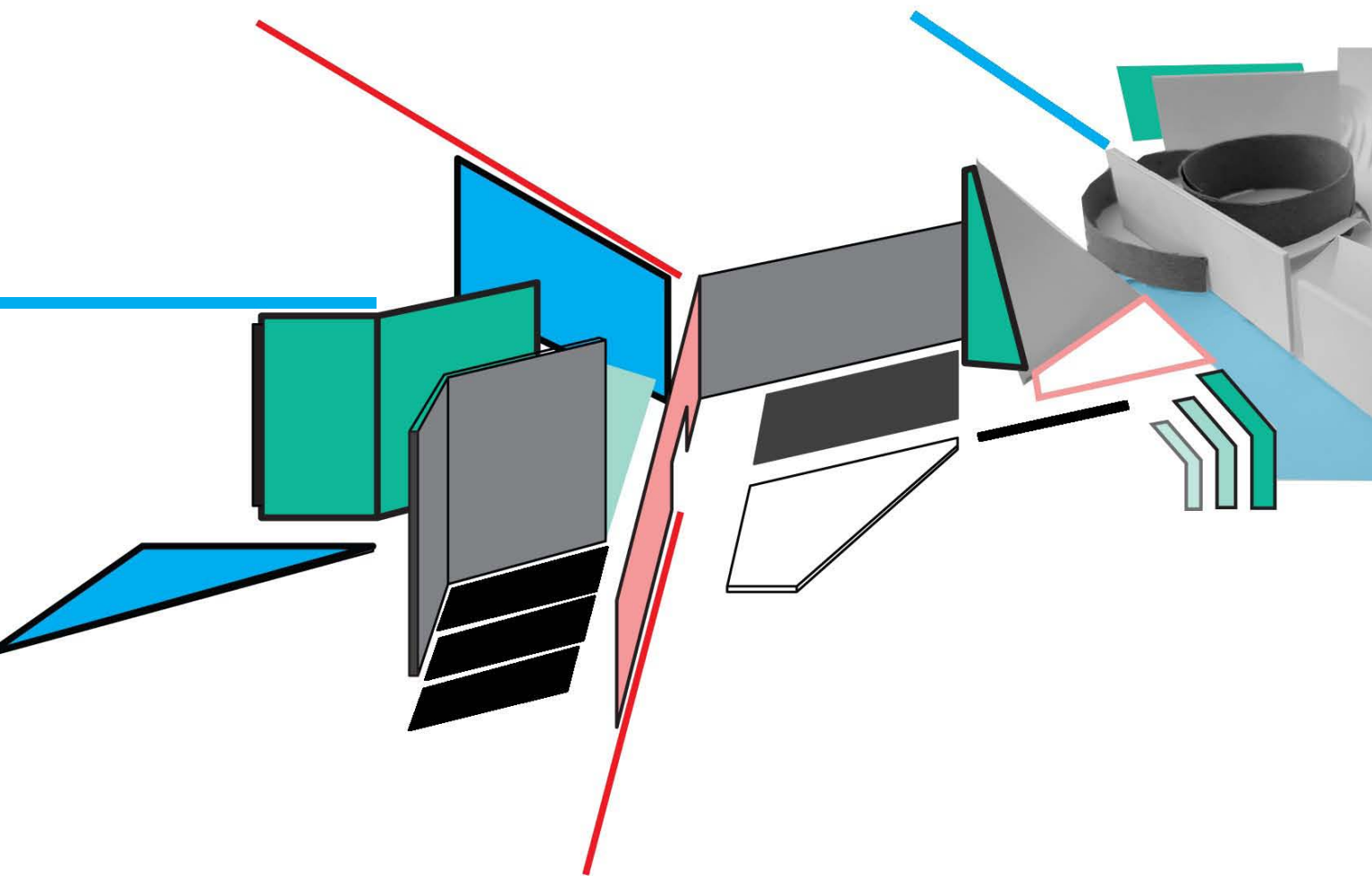


FIG 62 AWAKENING
*A final space of
Awakening can be
defined*

FIG 63 FLOW, WARY AND AWAKENING
*A final space of all
three concepts can
be defined*

FLOW, WARY & AWAKENING ARE COMBINED



Flow, Wary and Awakening are combined into one diagram. They work with each other to create new formations. The spaces are free of constraints and allow for connectivity and openness along with the potential of socialibility. Although the diagram is not a space as yet, it lends itself to being developed into one. By using these three elements in conjunction with one another, the result offers a lot of opportunity to resolve some of the issues outlined in the city.

THE CITY OF RHYTHMS

FIG 64 THE CITY OF JOHANNESBURG
Taken from the 'My City' map, the border of both the city and Gauteng are identified

Source: Stats SA, City of Johannesburg [Online]
Available at: <http://www.statssa.gov.za>

PATTERNING THAT EXISTS IN JOHANNESBURG

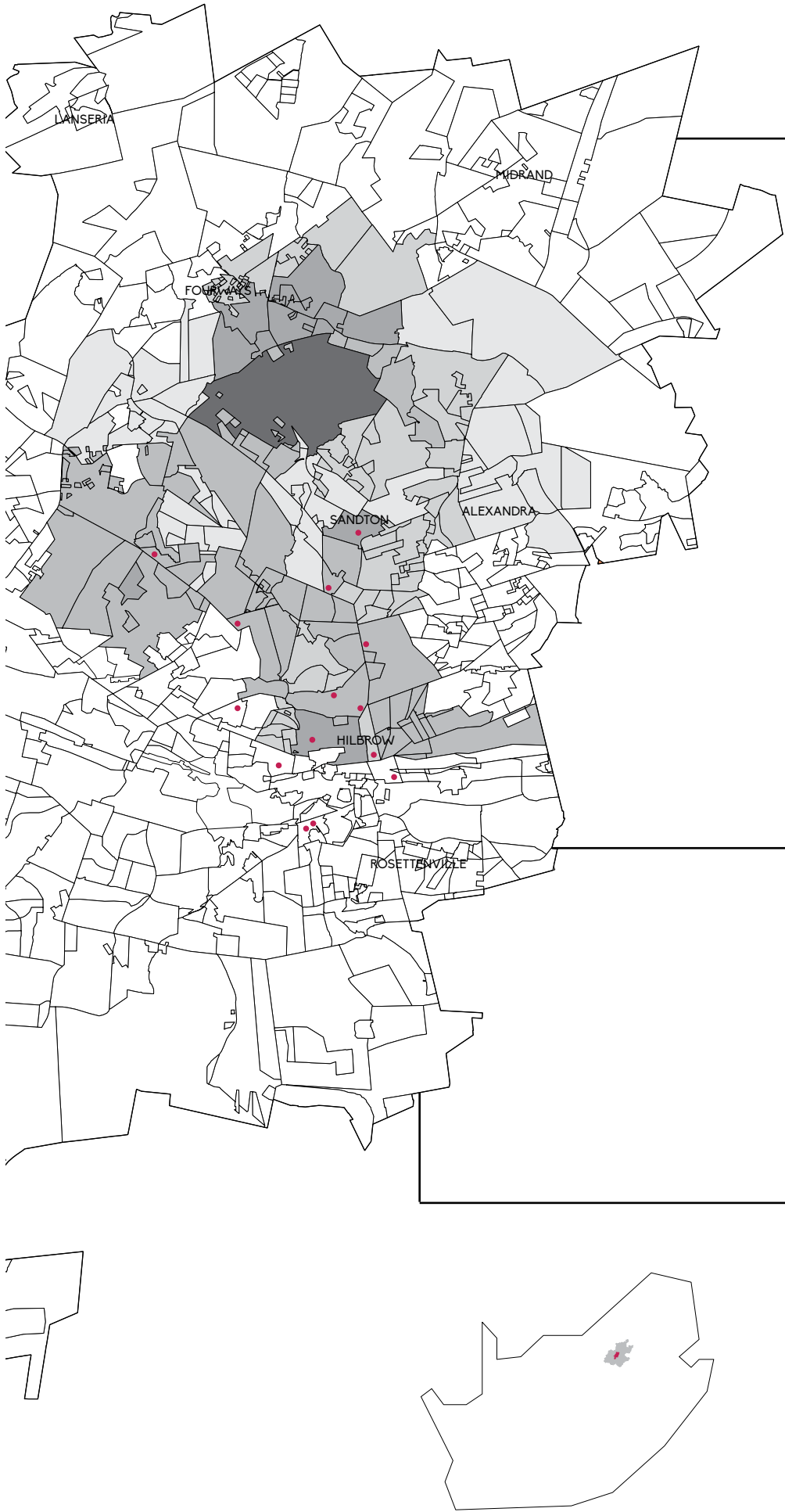
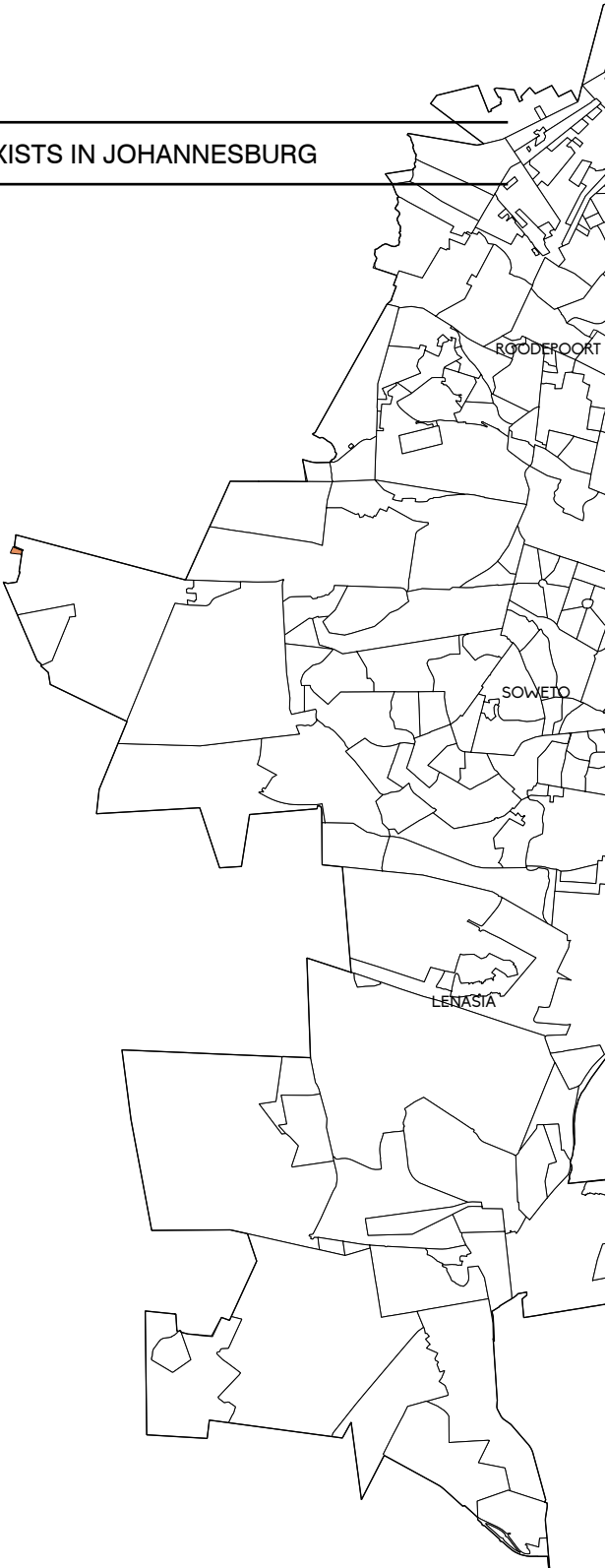
The pace of life is quite simply described as rhythm. In Rhythmanalysis: Space, Time and Everyday Life, Henri Lefebvre critiques daily activities to discover repetitions which are inseparable from time and movement: "everywhere where there is an interaction between a place, time and an expenditure of energy, there is rhythm." (Lefebvre, 2004) Therefore a repetition of gestures, situations and action, birth, growth, peak and decline as well as interferences of processes constitutes the term rhythm.

Rhythms exist both naturally and artificially. As leaves fall, rain evaporates, and the sun shines, so the birds fly, frogs leap and fish swim – seasons bring about a natural sense of rhythm within our lives. Artificially, our traffic schedules, a shop operating hours and work hours, govern the way we function in modern society. Thus, it is the rhythms of senses, nature and culture that make up everyday life, and broadly, the city.

Through analysis, rhythms can

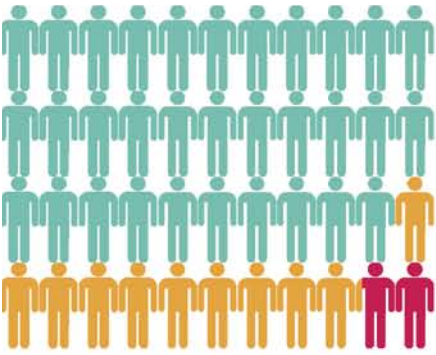
KEY

- Points of Interest ●
- City of Johannesburg —
- Gauteng —



PEOPLE

There are currently over 4.4 million people living in the city of Johannesburg, of which 23.2% are youth (0-14 years), 72.7% are working age (15-64 years) and 4.1% are elderly (65+ years)



YOUTH WORKING AGE ELDERLY

3.18%

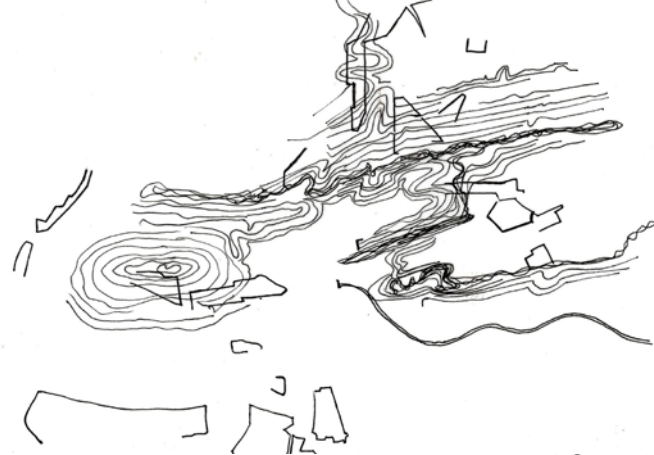
GROWTH RATE

From 2001 to 2011 Johannesburg's growth rate was 3.18%

HOUSEHOLDS

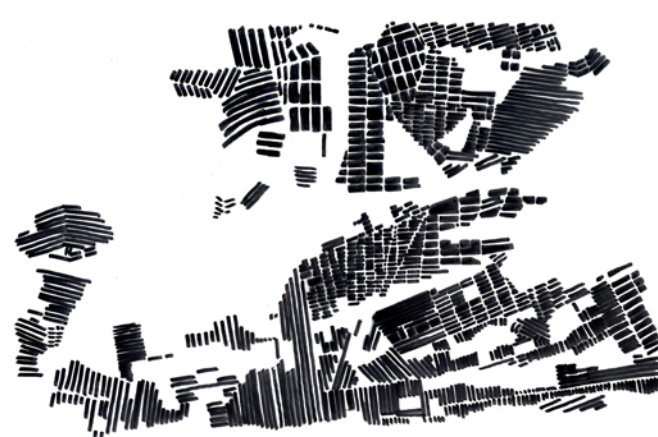
There are over 1.4 million households in the city, with the average household being made up of 2.8 persons. Of these, 64.7% have access to piped water





LANDSCAPES

A ridge runs from west to east through the city. It begins to divide the inner city suburbs and northern suburbs



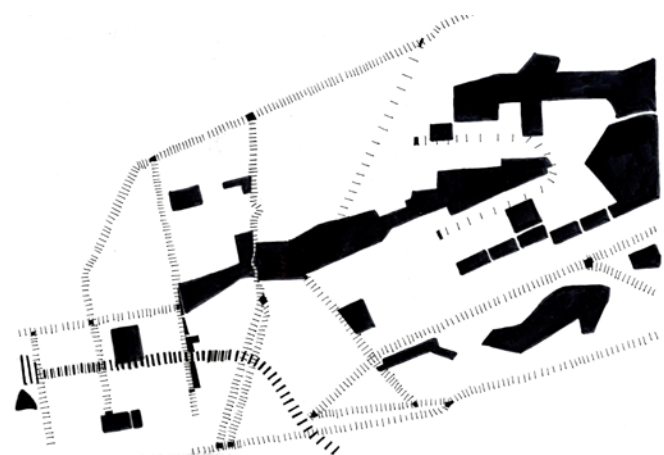
BROAD PATTERNING

Main patterning exists along the southern and northern edges of the inner city with a large gap acting as a divider



PATTERNS & DISRUPTIONS

By pulling out the broad patterning in the city, areas of disruption and change can be found. It is these fragments that become the un-rhythms in the city



MOVEMENTS

High density movements exist along the north-south axis, with the broadest patterning being along the train tracks that run west to east



BUILT FORM

In the inner city, built form is highly dense, while towards the suburbs it is more dispersed



ZONING

The eastern side of the map is primarily residential zoning with a wedge acting as a buffer to the inner city

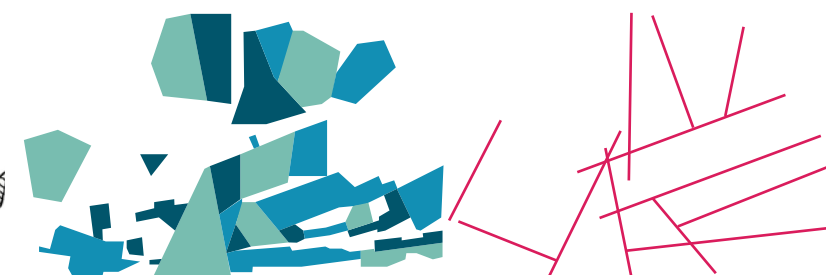


FIG 65-70 CITY ANALYSIS

The series of maps indicate patterns that exist in Johannesburg

FIG 71 ABOVE SIMPLIFIED

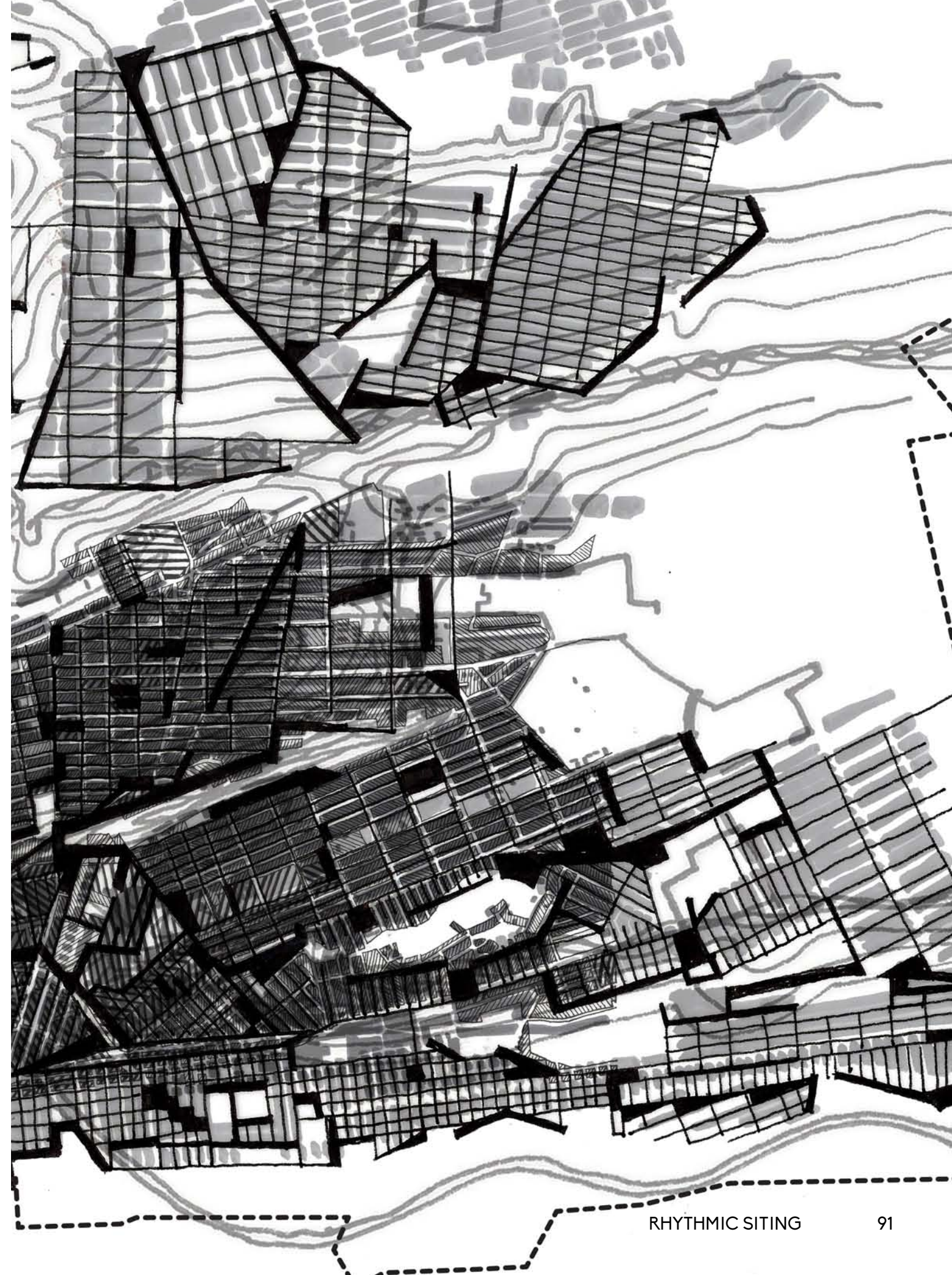
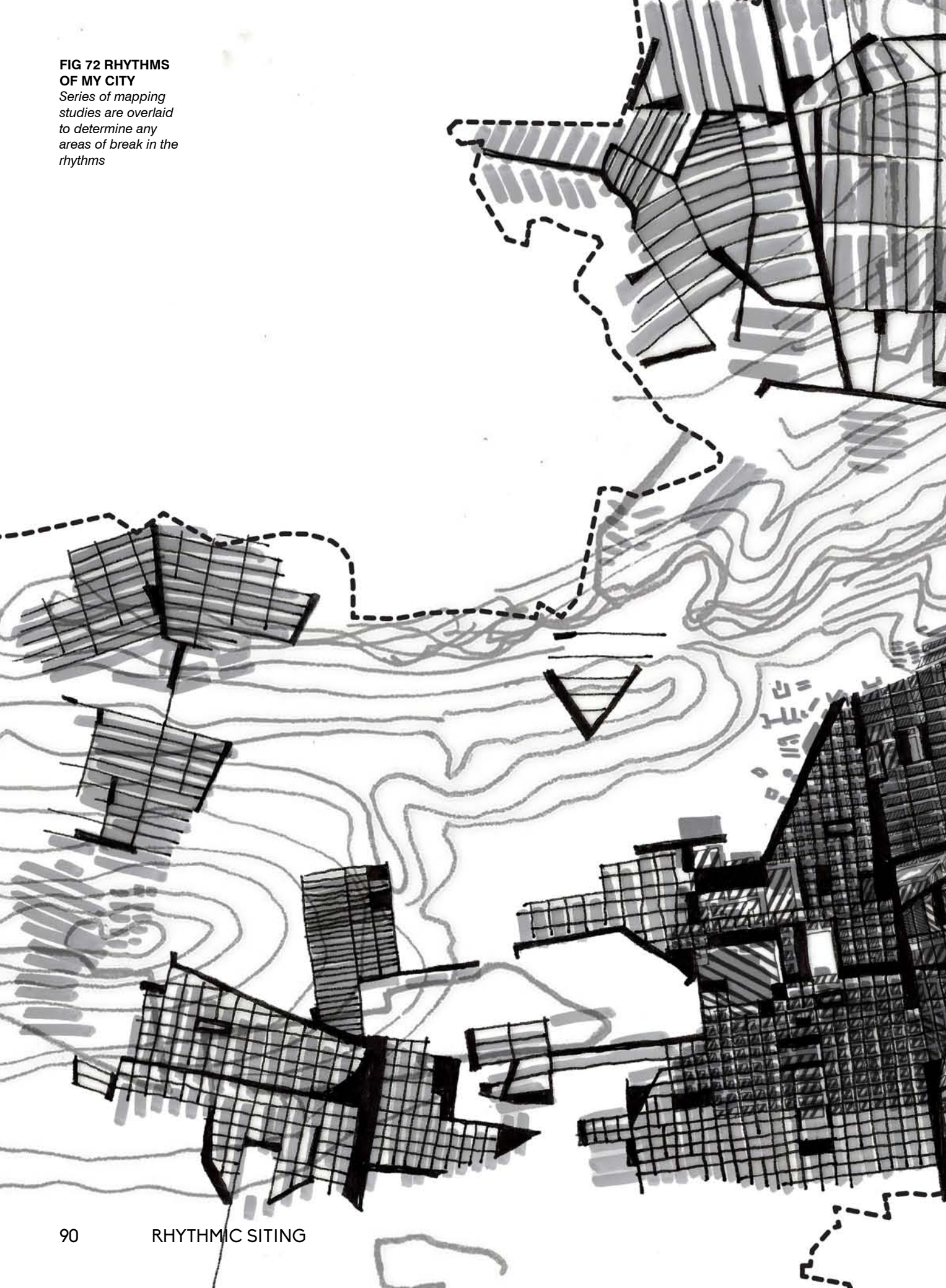
Simplified patterning

be found from the landscape of the city, patterning of the grid, the layout of roads and programming, which overlay to indicate fragments and disjoints within the repetition of the existing. So where are these breaks in Johannesburg and how do they become reinstated into the city and everyday life?

However, every city in the world can be considered to have its own rhythm, thus it is important to identify that which is truly Johannesburg. It is the breaks in My City that identify it as special as it portrays a city that has history. Even in society where every aspect of development is almost 'planned', the fragments become unplanned; allowing for it to breathe and become unrestricted. It can expand and contract at will.

It is the city of un-rhythms.

**FIG 72 RHYTHMS
OF MY CITY**
*Series of mapping
studies are overlaid
to determine any
areas of break in the
rhythms*



This map is about exploring the broad rhythms that exist in the landscape of Johannesburg. There are natural rhythms that surround us and by understanding their positioning and sequence, value can be found in the spaces that result. It makes use of multiple layers from various sources to fully unpack the landscape which surround us. It depicts the natural ridges of the city that influenced the development of surrounding areas. As can be seen on the map, the ridges form a boundary between the city centre and northern suburbs.

In addition, clear areas can be outlined that make up the landscape, often edged by main roads. This outlining highlights a distinct rhythm that exists horizontally between these industrial, city and suburban landscapes.

When layers of wetland and greenery maps interact with one another, clear vertical rhythms can be seen. These cross the horizontal rhythms that exist and begin to define areas that were both or either historically built up according to these sequences, or are becoming popular as a result.

This map also outlines the city border as well as suburban borders, to understand how this landscape begins to affect these areas. This establishes a connection between developed areas and natural patterns.

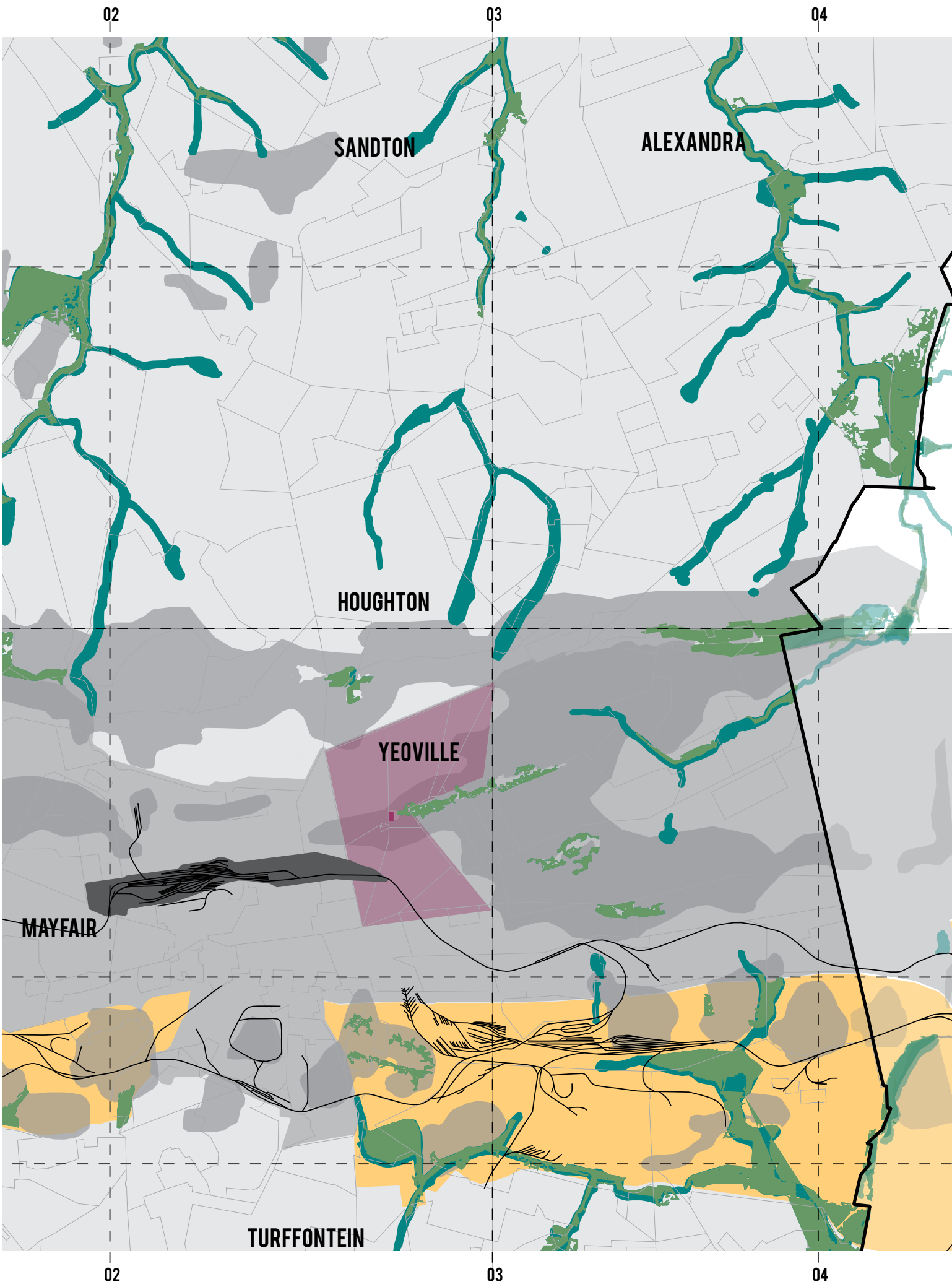
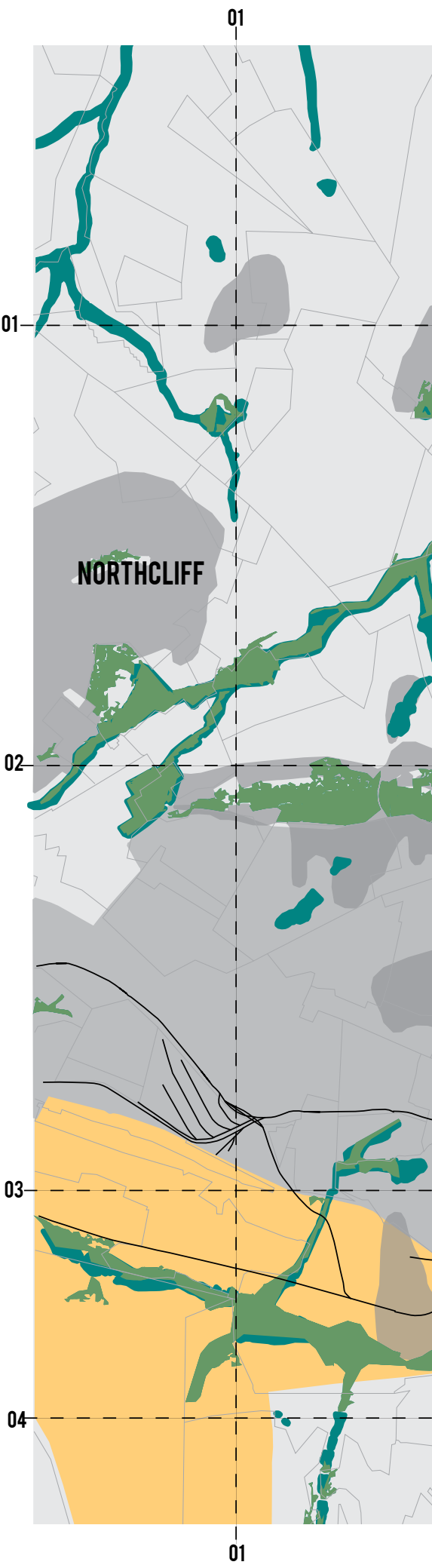
This study has been helpful in understanding a grain that can be ain the project.

FIG 73 ATLAS OF LANDSCAPE RHYTHMS
Rhythms define how the city is formed and how people use the spaces within it

KEY

City of Johannesburg	
Industrial Landscape	
Inner City Landscape	
Suburban Landscape	
Railway Landscape	
Greenery Belts	
Wetland Belts	
Site	
Area of Further Study	
Train Lines	
Area Boundaries	

0 0.5 1 2 3 4 5 6km

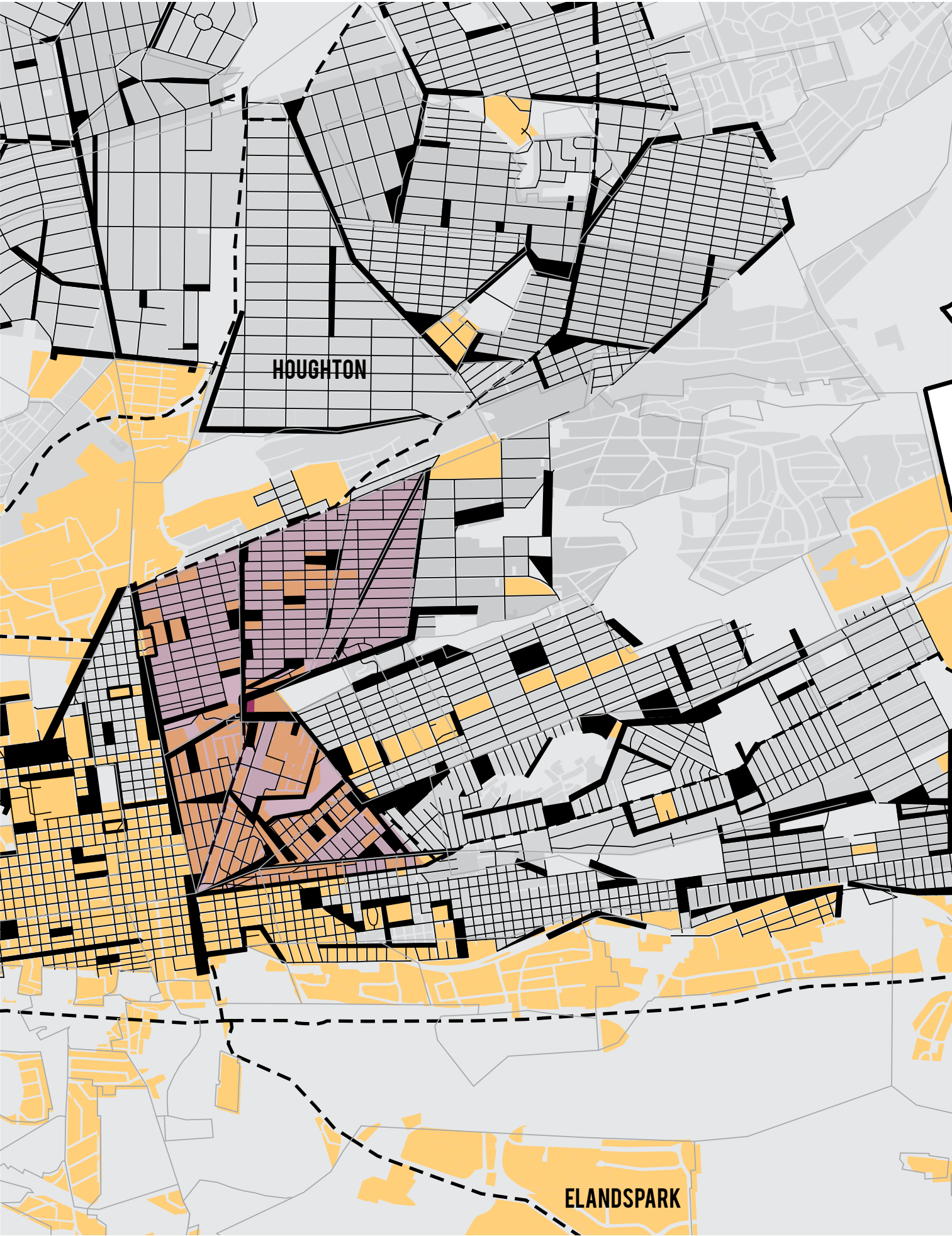
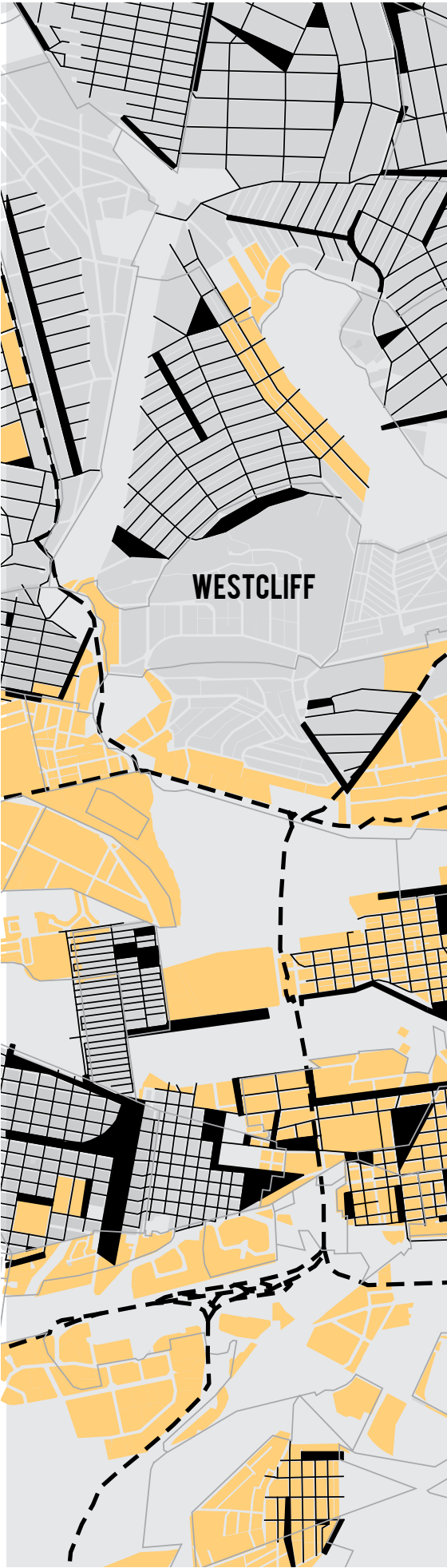


This map explores the idea of rhythms further, on a smaller scale. It depicts a map originally done as a hand sketch and then redrawn and overlaid onto other layers to give it a clearer understanding. The map takes the city grid and a Johannesburg roads map layer and pulls out rhythms that exist both horizontally and vertically. It then represents where these grids are interrupted by a change in grid direction, a main road, an ending of a road and or a shift in the positioning. It eliminates all grids that do not follow a pattern, leaving the most important grids in the city.

By underlaying a zoning map, patterns begin to arise of where most residential areas lie and where other zoning is situated.

The municipal boundary lines which is scaled from the previous study, puts these zones in context and clearly shows where the strong rhythms in the city exist. In addition, the map highlights the most important connectors of the city which also seem to influence the way it is broken up and how grids are formed.

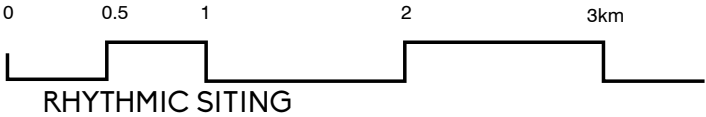
By doing this, the map gives one a better understanding of where patterning is broken, specifically the area of Yeoville, and the potential for a project that deals with these spaces. The study area looks at a zone that does just this, and based on this map, indicates an area that breaks not only the city grid, but is also a connection between residential and other zoning areas.



**FIG 74 RHYTHMS
SHAPE THE CITY**
*Disruptions in the
city grid offer an
opportunity for pause
space*

KEY

- City of Johannesburg
- Disruptions in the city grid
- Residential Zoning
- Other Zoning
- Site
- Area of Further Study (Yeoville)
- Main Connections
- Area Boundaries



The city becomes a world



FIG 76
TIMELESSNESS
*Timeless Spaces
exist in our every day*

CHAPTER 4

Place Containment and Timelessness

*Timeless qualities of spiritual space
and the church in South Africa*

YEOVILLE. UNPACKED.	38
IN GOD'S PLACE	42
TIMELESSNESS ADMIST A RUSH	48
THE SOCIAL FORCE OF THE CHURCH	50
DESTRUCTIVE FURY	118
ONE FOR ALL - THE REIMAGININGS' OF THE CHURCH	124
A RELIGIOUS RICHE - THEORETICAL ENCOUNTERS AND OPPORTUNITY FOR DESIGN	130
THE HOUSE OF THE SPIRIT	138

YEOVILLE. Unpacked.

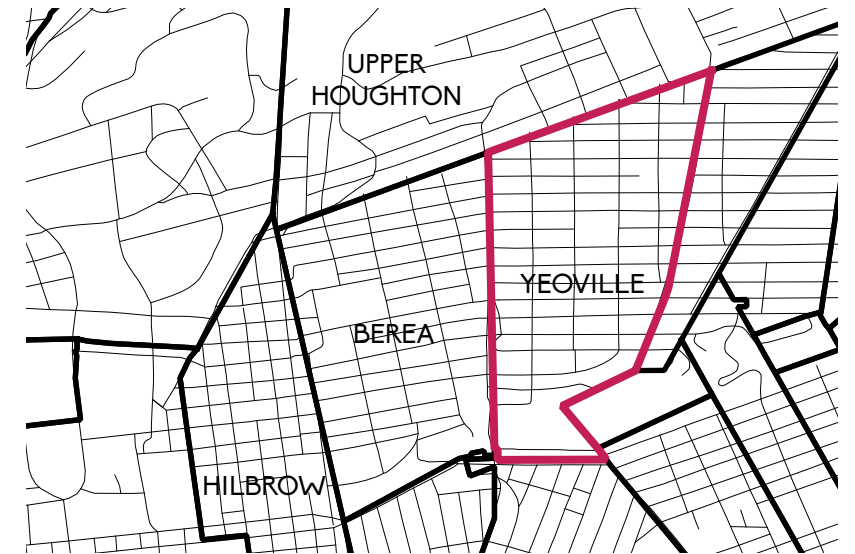
CONTAINING PLACE WITHIN THE CITY

FIG 77 YEOVILLE WATER TOWER

The water tower which was built in 1914 stands as one of the oldest structures in the city and an icon in Yeoville

With the rapid expansion of the mining industry in Johannesburg, came to a quick population growth as people moved into the city to seek new job opportunities. In this context, suburbs began to grow around the city to support these activities. Yeoville was initially designed to attract wealthier residents in the city. When Thomas Yeo Sherwell came from the UK and first stood on the highest point of the Yeoville Ridge and saw the view, he “started advertising to the rest of England, telling them that if you come to stay in Yeoville, all the fumes [from mining] and gases that are happening at the bottom will not affect them in the long run.” (Dlala Nje, 2016) However, this did not encourage English people to move to Yeoville.

Although the area remained quiet for some time, toward the end of the 1970s, a new character began to emerge. New business startups such as galleries, nightclubs and shops, commercialised the main road, Rocky Street. Yeoville became synonymous for its nightlife and attracted young people from all



over. As this was going on, one of the most notorious buildings in Johannesburg, Ponte City was housing the elite.

The new progressive character of the area had its effects on racial segregation as for the first time; the strict separation between races became non-existent as people gathered with all races in these spots. Yeoville was an outlet for political expression. And so, towards the end of the 1980s, the racial composition completely shifted to that of a predominantly black area, “Yeoville changed from being cosmopolitan to afro-cosmopolitan.” (Dlala Nje, 2016)

As new areas of nightlife emerged in Johannesburg, people were pulled to new areas of the city and out of Yeoville. Subsequently, a different crowd moved into the area, and it became known for heavy drinking and crime.

Parallel to this shift, with reasons to do with the housing market, an increasing amount of impoverished residents sought refuge in the



FIG 78 YEOVILLE
Suburb of Yeoville

FIG 79 YEOVILLE IN THE CITY OF JOHANNESBURG
The position of Yeoville in the city

FIG 80 FOOD
Food is shared
between people on
the tour



**FIG 81 BELOW
HARROW ROAD
FLYOVER (LATE
1960s)**
An aerial view
of Harrow Road
showing the edge
of Berea Park and
Yeoville Ridge - Ponte
was not built yet



area. Due to the changes, many shops and businesses could not survive and subsequently deteriorated; even national chain stores left the area. The more abandoned properties allowed for squatters to take residence. However, the prevalence of building invasions had a huge effect on the community. Commonly rooms became overcrowded, causing severe living conditions. While these building invasions occurred, because of the density of the area, not many informal shacks were established in the area.

Today, informal traders line the streets of Yeoville and take up residence in front of new stores. However, there is a lack of community recreational facilities. The pool has recently been closed by the city and parks have become unsafe. The community recreation centre is often not available as it is rented out to church groups in the area, so regularly children are left

with nowhere safe to play. As the Yeoville report says, "The sense of deterioration and a lack of safety in the public environments severely hinders opportunities for inter-racial interaction." (S4, 2001)

Nevertheless, the participation in religious groups has increased dramatically over the last decades. Many of them have become outposts for local immigrants in the area to connect with a local community. Although, many of the churches do not reach out the community directly, in the past they have provided shelter and food.

The streets are bustling with people- both local and foreign; the food culture is growing as more people congregate in commercial areas. People speak many different languages and display many different traditions. Yeoville is a place that seems to be returning to a place of great gathering and diversity.

**FIG 82 THE TASTE
OF YEOVILLE**
Yeoville is a vibrant
and diverse suburb
in the heart of
Johannesburg

THE TASTE OF YEOVILLE

One Sunday afternoon I went on a walking tour of Yeoville. We met at the base of Ponte City and walk up a few stairs to the ground floor where children run around us and shout hello. While we wait, I watch children drawing and running around with a ball. The atmosphere is amazing.

When we leave we travel along the cross path in Berea Park. It is full with people selling goods, children playing and teenagers hanging around under the shade of the trees. When we reach the top of Yeoville Ridge, our eyes open up to the most incredible view of the city – it feels as if we can see to the ends of the earth. Up here, we feel a sense of peace.

As we travel into Rocky Street to our first stop, I can feel the life of Yeoville as people are bustling along the pavements. Our first meal allows us to take rest and learn more about the

people we are walking with as well as the locals who surround us.

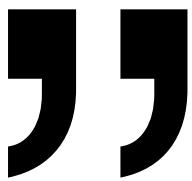
For the rest of the walk I am pulled into a vibrant community. Even late in the evening, people are moving from place to place, hanging out along the street and shops are still open.

The tour gives me an understanding of what Yeoville is – it is a place full of rich diversity and vibrancy of both people and place.



the things in the world cannot be known
except through a knowledge of the places in
which they are contained

Roger Bacon



IN GOD'S PLACE

YEOVILLE RIDGE AS SPIRITUAL GROUND

FIG 83 BELOW
YEOVILLE RIDGE
People worship on the site daily

FIG 84 GOD'S LAND
Yeoville Ridge is considered by many to be spiritual ground

There is this place in Yeoville, where time stands still. Where people gather daily and share in all its beauty. Yeoville Ridge stands as a fragment in the city; it sprawls from Ponte City right through the eastern areas of Johannesburg. Many areas are untouched, never being stood on by anyone. It exudes both natural and ethereal qualities, and it's no wonder that it is considered to be holy ground by the many people who use it daily.

Although only parts of it are available, many activities come alive. People can be seen praying

under the trees and singing their chants, people are dancing, people are sitting, and children are playing. This outdoor place of worship allows people from the surrounding areas to gather together in all their diversities.

As one walks onto the site, you are transformed and can feel a sense of peace. The chant travels through your body as a priest pours water over a worshipper's head. A spiritual energy resides in this place; one that is rare and all-encompassing.



TIMELESSNESS ADMIST A RUSH

SPIRITUALITY AS A MEANS OF PAUSING

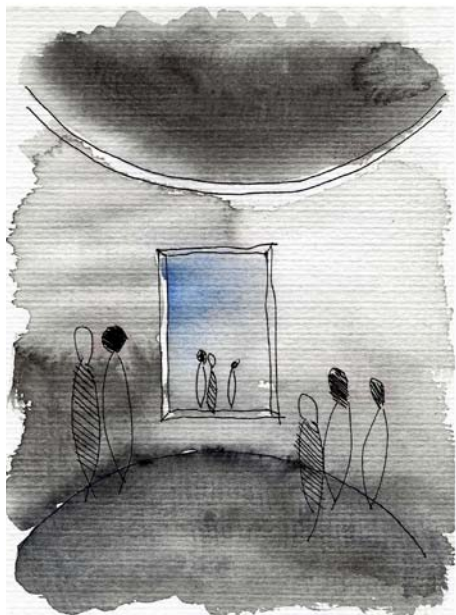
FIG 85 TIMELESS IMAGININGS
Spiritual spaces can begin to create a sense of transcended time



In a lecture presented by Renilde Montessori called “The Timeless Human Spirit” he speaks of how today, “undeniably, our temporal existence is in dire straits, to the detriment of the entire planet.” (Montessori, 1988) Some buildings hold qualities that allow for human comfort and a unique state of mind. Often associated with a religious program, these spaces often contribute significantly to the community they serve and “inspire something beyond

physical satisfactions of space.” (Richardson, 2004)

But it is in these spaces that one can truly detach from the normal speed of life. In their research on the effects of timeless buildings on the human brain, Sally Essawy, Basil Kamel, Mohamed Elsayy, say that “Architecture is considered timeless when it has a common tie to the core basics of the quality of life, its soul and its spiritual vision, rather than merely becoming a



form of religious representations. The spiritual sense is the active, dynamic aspect of the ‘psyche’, which is independent of forms.” (Essawy, Kamel & Elsayy, 2014)

It is architecture that does this to us, that fundamentally relates to our experience of the world, and so, transcending time. Spiritual can be described as “of or relating to the spirit or soul, as distinguished from the physical nature.” (Dictionary, 2015)

I wanted to create a place of silence, of prayer, of peace and internal joy ”

Le Corbusier on the chapel of Notre-Dame-du-Haut



Although not all of the spaces that transcend us are religious in a program, they are above all, spiritual in quality. Stepping out of the every day and allowing ourselves to be pulled into a world of comfort, rest and connection, allows for a new sense of time. *Is it not within a spiritual space that we actually feel the transformation..... of our bodies and minds into a moment of pause?*

OPPORTUNITY FOR PROGRAM

**FIG 86 SPIRITUAL
SPACE**

*Spiritual space brings
about comfort and
a peaceful state of
mind*



THE SOCIAL FORCE OF THE CHURCH

UNDERSTANDING RELIGION IN SOUTH AFRICA

FIG 87 FAR RIGHT RELIGIOUS AFFILIATION
The religious affiliation map indicates the percentage of the population that is following each religion, as well as each religion by population group and the distribution of religious observance for each affiliation

KEY

Population groups

Black African	
Coloured	
Indian/ Asian	
White	
% of population	

Religious observance

At least once/ week	
At least once or twice/ month	
A few times a year	
Seldom	
Never	

Spirituality has always been and continues to be a significant social force in South Africa. The country exists as a combination of many different religions and beliefs, many of them being born out of the struggle of the Christian church.

The focus of this research will be on the African Independent Churches as they make use of outdoor spaces as spiritual ground, specifically to this project, the Yeoville ridge. These churches are a direct black revolt against the European spiritual and cultural ideologies and domination which was adjacent with the awakening of black nationalism. (De Grunchy, 1979)

There are a great number of writings on the religious variety and so-called separatist sects in the country. These sects are classified according to types, the predominant ones being Ethiopism and Zionism. However, the two vary in many ways.



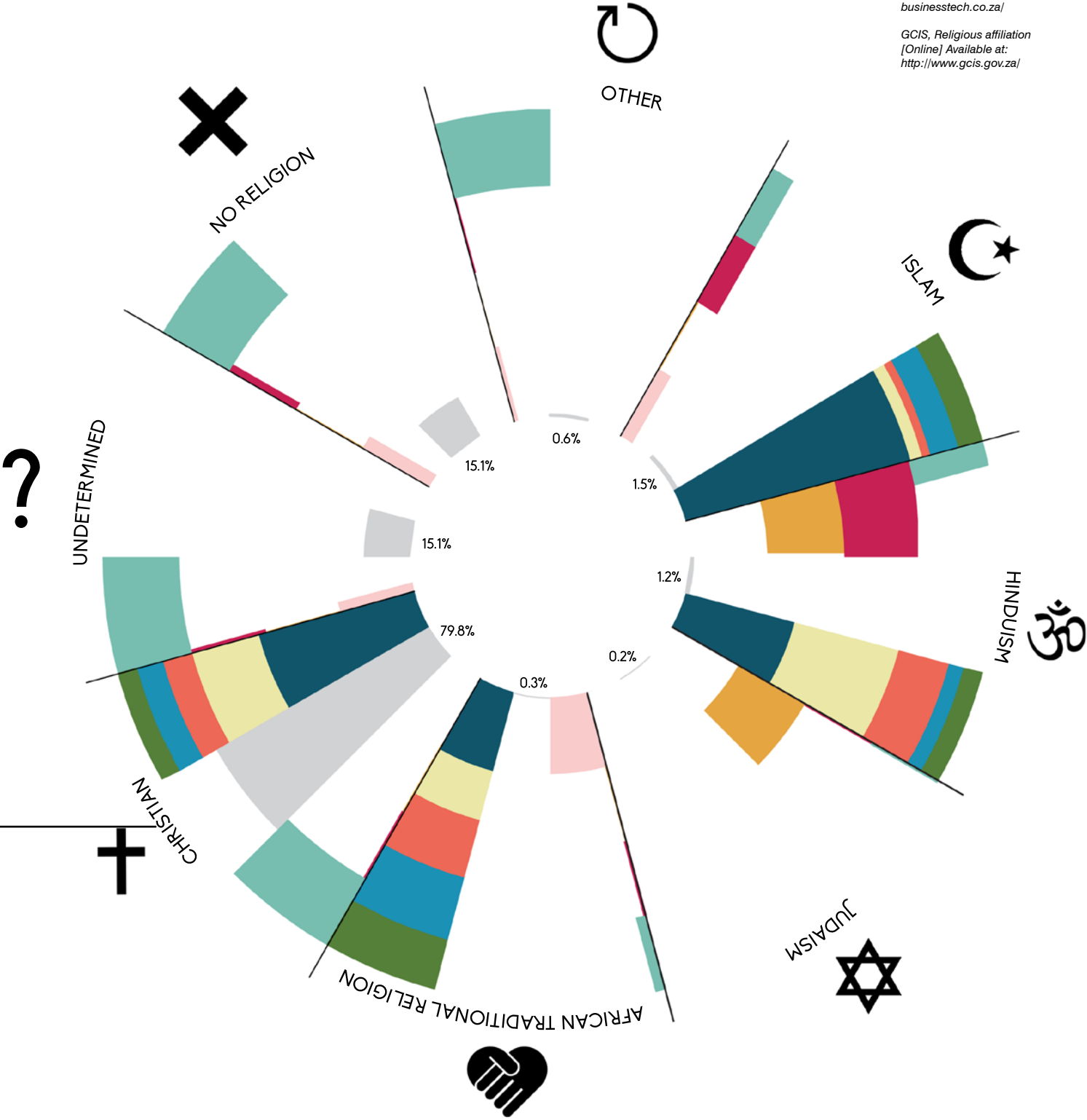
2/3 of South Africa's Indian population practice Hinduism

+4000

There are over 4000 African Independent Churches in the country

CHRISTIANITY

Almost 80% of South Africa's population is Christian. There are many churches that follow Christian beliefs some of the most recognisable being the Roman Catholic Church (3 151 791 followers), and the Dutch Reformed Churches (3 005 698 followers) as well congregations that form a part of the African Independent Religions, namely the Zionist Christian Church (ZCC) and the Apostolic Faith Mission of South Africa. The ZCC is the largest group of Christian churches with an estimated following of 4 million people and growing.



Source: Stats SA, City of Johannesburg [Online] Available at: <http://www.statssa.gov.za>

BusinessTech, Most popular religions in South Africa [Online] Available at: <http://businessstech.co.za/>

GCIS, Religious affiliation [Online] Available at: <http://www.gcis.gov.za/>

FIG 88
CHRISTIANITY IN AFRICA

Christianity began in Egypt in the beginning of the first century, moving through Libya, Sudan, Ethiopia and other North-African countries. Influences in countries such as Nigeria and South Africa came from Portugal

Source: All about religion, History of Christianity in South Africa [Online] Available at: <http://www.allaboutreligion.org/history-of-christianity-in-africa-faq.htm>

Photius, South Africa: The Arrival of Christianity [Online] Available at: <http://www.photius.com/>

Christianity.com, Missionary Heroes of South Africa [Online] Available at: <http://www.christianity.com/church/church-history/timeline/1701-1800/missionary-heroes-of-south-africa-11630223.html>

- 1 Cyrene preached the gospel
- 2 The spread of Islam from into the continent forced many Christians to flee to Europe, so that only the Coptic Church in Egypt, Ethiopian Orthodox Tewahedo Church and the Eritrean Orthodox Church remain
- 3 Christianity spread throughout Sudan and Nubian churches connected to those in Egypt
- 4 Christianity grew through northwestern Africa, today known as Maghreb
- 5 Christianity arrived in Nigeria through Portugese monks
- 6 A Portugese navigator erected a pillar and christian cross at the Cape of Good Hope
- 7 Christianity spread in the Cape
- 8 Missionaries entered Basutoland
- 9 A mission to the Gwamba people in Valdezia was founded

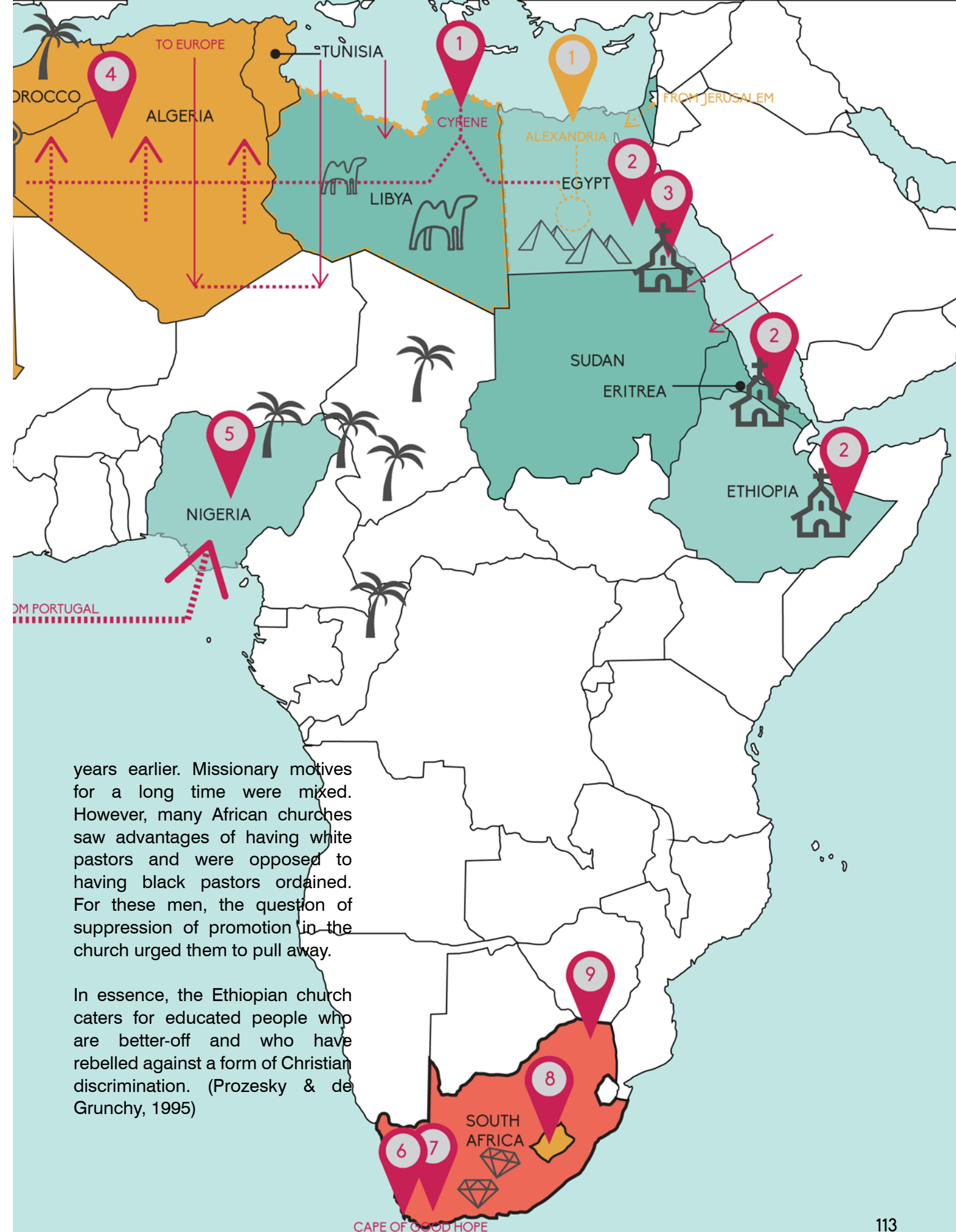


ETHIOPIISM

‘Ethiopism’ is a classificatory term that describes all churches that broke away from racial disparity, rather than referring to Ethiopia. It came from an adoption of the biblical reference to the text ‘Ethiopia shall soon stretch out her hands to God’ (Ps. 68:31), which has become a refined and used meaning within the churches. This reference was significant in two ways, namely, the association of Ethiopia with Cush in the Bible, who was, according to white supremacists, “an outcast and the precursor of all blacks” (Prozesky &

de Grunchy, 1995) and Ethiopian, the land of Cush, is the microcosm of Africa as a whole. Thus, the separatists asserted a claim to an independent starting in Africa, free from white tutelage. (Prozesky & de Grunchy, 1995)

In 1872, the great deal of political unrest led to the formation of the first secession of Ethiopism in Basutoland. However, the first Ethiopian Church was established on the Witwatersrand in 1892 after Nehemiah Tile broke away from the traditional church almost ten



years earlier. Missionary motives for a long time were mixed. However, many African churches saw advantages of having white pastors and were opposed to having black pastors ordained. For these men, the question of suppression of promotion in the church urged them to pull away.

In essence, the Ethiopian church caters for educated people who are better-off and who have rebelled against a form of Christian discrimination. (Prozesky & de Grunchy, 1995)

ZIONISM

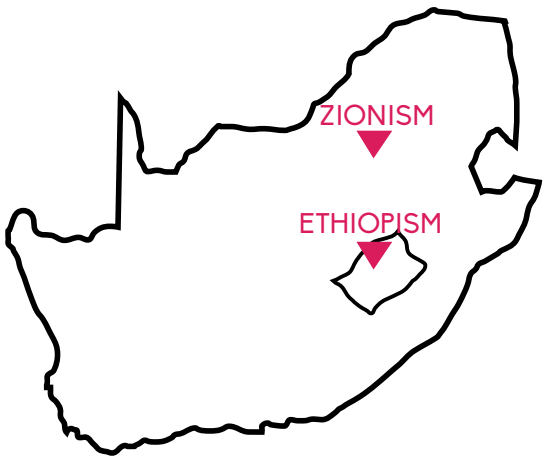
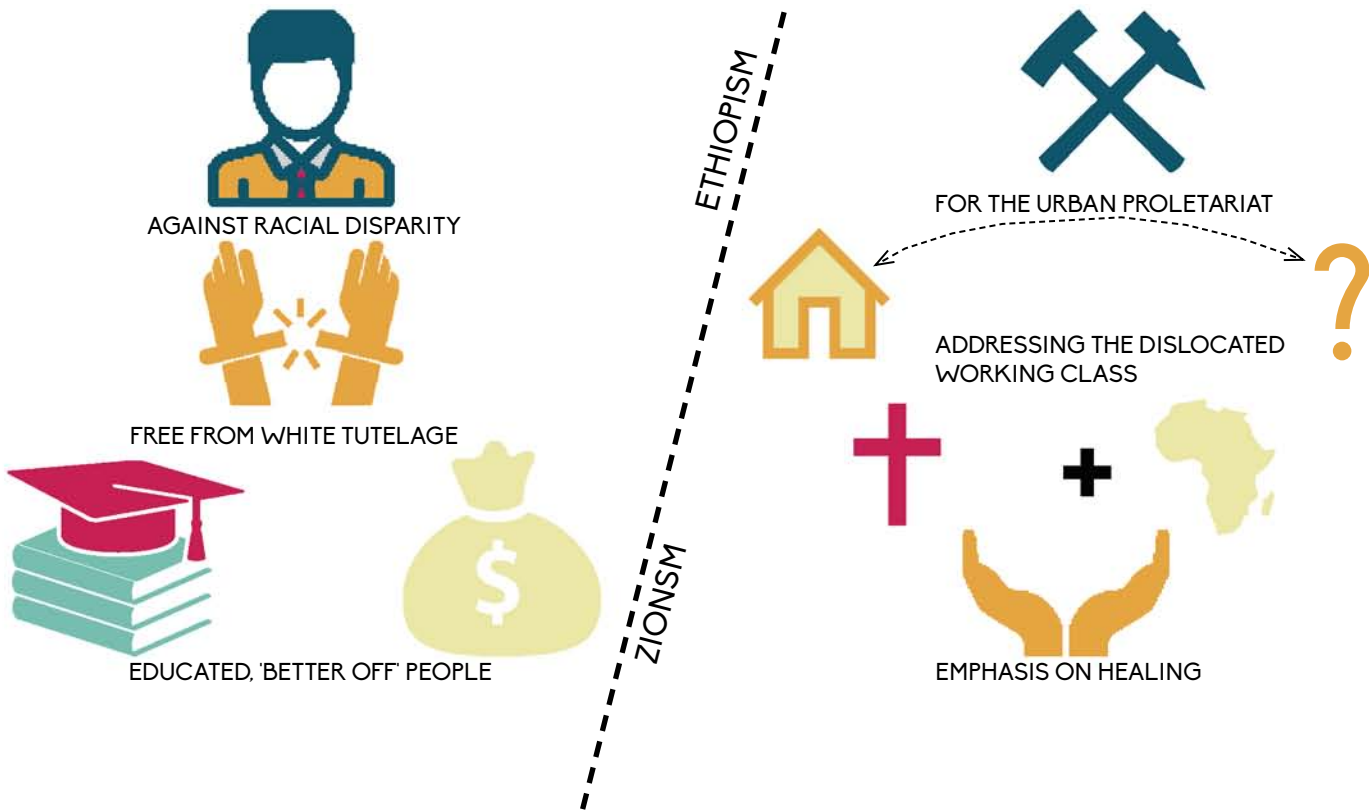


FIG 89 ETHIOPIISM VERSUS ZIONISM
Ethiopism started as a reaction to racial disparity for educated people. Zionism started for the urban proletariat who has been dislocated with an emphasis on healing

Similar to Ethiopian Churches the Zionists had their points of resistance. The church grew directly from a severe experience of the urban proletariat, similar to other happenings around the world at the same time, although being racially manipulated by society. One of the first Zionist churches was formed by Rev. P. Le Roux in Natal in 1903. It took influence from some American churches, the primary being that which radiated

from ‘Zion City’ in Chicago. From these influences, African Zionism puts emphases on divine healing by prayer and the outpouring of the Holy Spirit.

Whatever the origins of Zionism, the religion seeks to address the problems of the working class who have been dislocated, thus serving both the religious and social needs the poor and illiterate by transcending inadequacy.



Africa for the Africans
Political slogan of the Ethiopists



(Prozesky & de Grunchy, 1995:118) Their aim is to invite people into their church who have been discriminated and alienated by social stresses at the time such as an “industrial emphasis on efficiency, on the regulated control of time, and on the achievement of productive targets.” (Prozesky & de Grunchy, 1995: 123) The Church provides an intimate and comfortable community environment that encourages people to learn from others, and engage in healing rituals. In all of these ways, the Zionist Church is a coping institution aimed to support people socially, financially and spiritually and have become a “refuge for the socially battered.” (Prozesky & de Grunchy, 1995:124)

Quite simply, Zionism is a blend of Christian and African religion. Typically, the church consists a minister or bishop that supervisors roughly twenty ministers, each of whom have may have several congregations of between 6-40 people, excluding children. These groups display strong unity and cohesion as they display a sense

of mutual respect and shared responsibility.

Healing stands at the forefront of the Zionist services, a time where it is believed that the power Holy Spirit is brought to accept the fragility of man. However, this power is only available and needs to be carefully nurtured. This is done at a human gathering as a Christian congregation, where the Holy Spirit is engaged in communal prayer. The prophet sharpens this prayer.

To be a conduit of the Holy Spirit and become a prophet, one has to live modestly and practice abstinence to harness their most pure self. Only then, will they be enlightened with the clairvoyance of the Holy Spirit, which will allow them to become the link the spirit, and the human who is suffering. As the link, the prophets’ task is to diagnose the cause of the particular illness and subsequently prescribe suitable treatment. Included in some of the cures is “immersion in clear water, the imbibing of water, the drinking of a purge consisting

FIG 90 TOP LEFT PRAYERS ATOP THE RIDGE
People worship on the site daily

FIG 91 PLACE OF ORIGIN
The first Ethiopist church originated in Baustoland and one of the first Zionist churches in the country originated in the Witwatersrand

FIG 92 MORIA
Every year, Moria hosts over 3 million ZCC worshipers, for their annual Easter celebrations

KEY

Represents 100 000 people

Moria boundary



of water with additives of salt and ashes, and an adoption of an item of apparel.” (Prozesky & de Grunchy, 1995:126)

Today, the Zionist churches continue to expand and grow throughout the country. One of the biggest and well-known churches is that of the Zion Christian Church (ZCC). Although the church is entirely self-funded, Makhubu, author of the book *Who are the Independent Churches*, says that the churches lack youth group and participation, being little emphasis on the youth.

What is most vital to the understanding of the Zionist religion is the holistic approach to life. In contemporary society the church stands for a true sense of community, coming together over shared experience of singing and dancing. People are surrounded by beings, not things. As Gerhardus Cornelis Oosthuizen says in the essay, *the place of Traditional Religion in Contemporary Society*, in a society where time is so vital, traditional African thinking says that time consists of events, the happenings in one’s life. This emphasises a two-dimensional understanding of time as the past and the present and little priority on the final fulfilment or ‘end of the world’. Traditionalists believe that they control time, and on the other hand, modern secularised people suffer from a time misconception and are always tense: “Their whole being is directed to a non-existent future which they plan

MORIA

Located in Polokwane, Limpopo, Moria is the headquarters of the Zion Christian Church



meticulously. It is their focus point, with the result that they hardly exist in the present. The present is only a necessary stepping stone to the future, because there lays their hinterland, their utopia.” (Oosthuizen, 1991:42)

time for the Westerner is of primary importance; the event for the traditional African is important, not time

(Oosthuizen, 1991:42)

2000

people a month are assisted by a clinic built by the ZCC congregation

FIG 93 WE PRAY
ZCC members gather on the beaches of Durban



DESTRUCTIVE FURY

SOCIAL HOSTILITIES AROUND THE WORLD

**FIG 94 BELOW
BURKA BAN**
In 2016, France
bans the wearing of
Burka's

“That since the beginning of time, humanity has modified and scarred the environment to convey some message, and that for our piece of mind we should learn to differentiate among those wounds inflicted by greed and destructive fury, those which serve to keep us alive, and those which are inspired by a love of order and beauty, in obedience to some divine law.”

*(Brinckerhoff Jackson, 1994)
A Sense of Place, a Sense of Time*

Throughout time, people have been discriminated by race, ethnicity, gender and religion. The right to the freedom of worship has been widely contested. Throughout the world, believers have fought for their equal rights to observe and express their religious beliefs, to make choices according to their convictions, to be educated in their faith and educate their children accordingly and to institutional freedom.

The Pew Research Report of 2015, states that “The number of countries where harassment or intimidation of specific religious

groups took place rose from 147 as of mid-2009, to 160 as of mid-2010.” (Guardian, 2015) As discrimination rises, people are being forced to conform to norms that impose limits on worship, preaching and religious wear. Worrying precedents have already been set throughout the world. Most recently, in 2016, the ban of burkinis in France, clothing designed to be in line with Islamic modesty values, has caused a raging debate around the controversies of religious and gender discrimination. As an aim to ‘protect the population’ has sparked what social scientists say is about conformity: “These sorts of statements are a way to police what is French and what is not French.” (Peterson, 2016)

Although the battle over identity is suddenly rising due to the increase in terrorist attacks, Peterson says that it has been raging within the country for decades. (Peterson, 2016) The veil which is considered to be a ‘hypercharged symbol’ of the backwardness of Muslims in France has posed a cultural



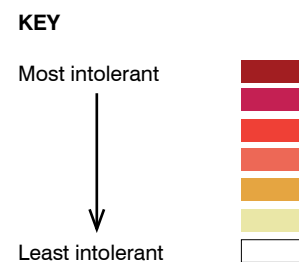
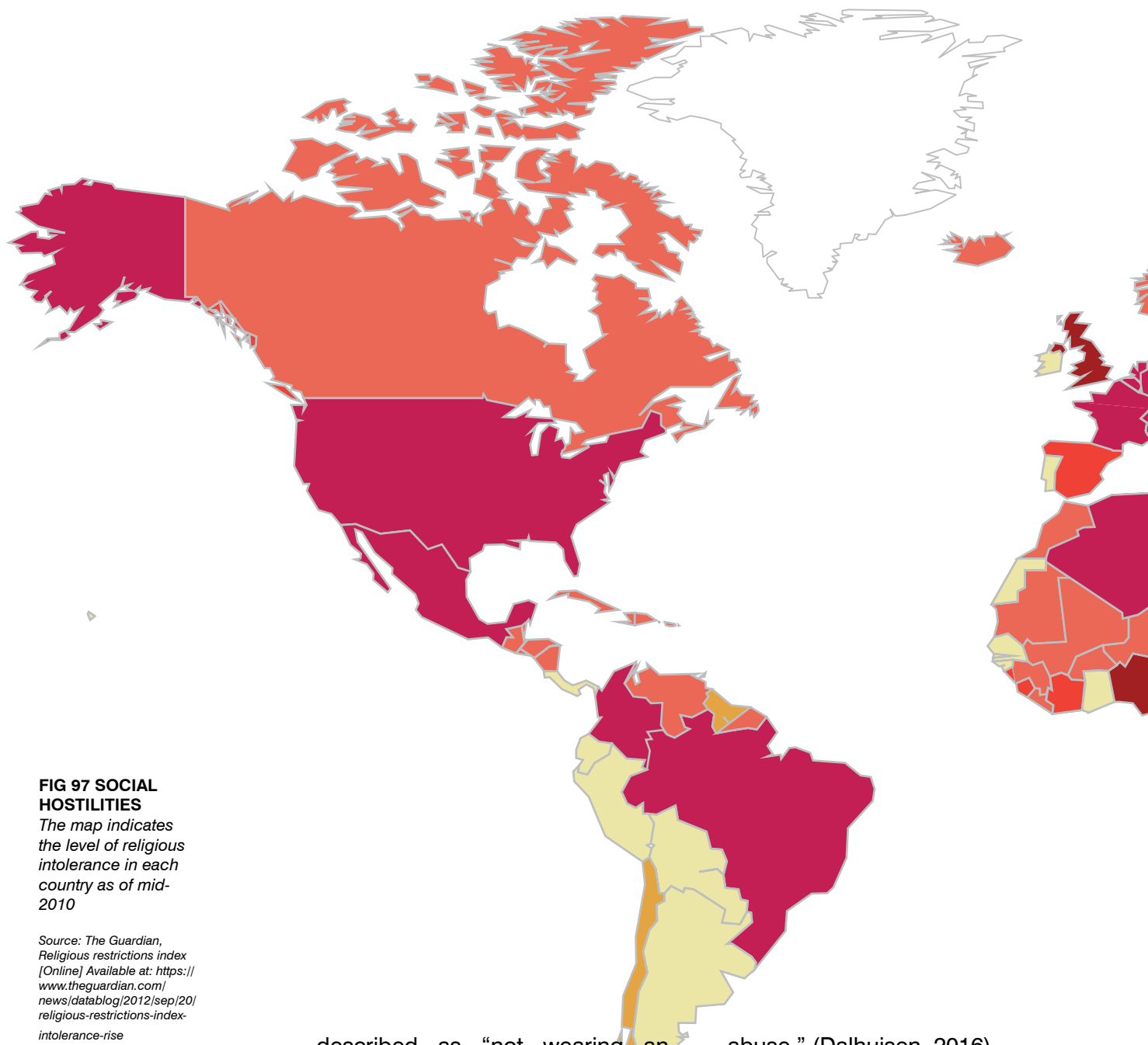
**FIG 95 ABOVE
FREEDOM**
Muslim women fight
for their freedom

superiority of French dress codes and subsequently brought on colonialism. Colonialism set France up for years of identity debate, ingraining a sense that French identity is different and better than Muslim identities. The veil has been a symbol of those conflicting identities and a stand against the

traditional French identity, dating back to the end of World War 2, but recently has taken a strong stand. This identity crisis was depicted recently with photos being shared across the globe of police confronting a woman in traditional clothing on a beach in Nice. The mother of two, wearing a head robe, leggings and tunic, was

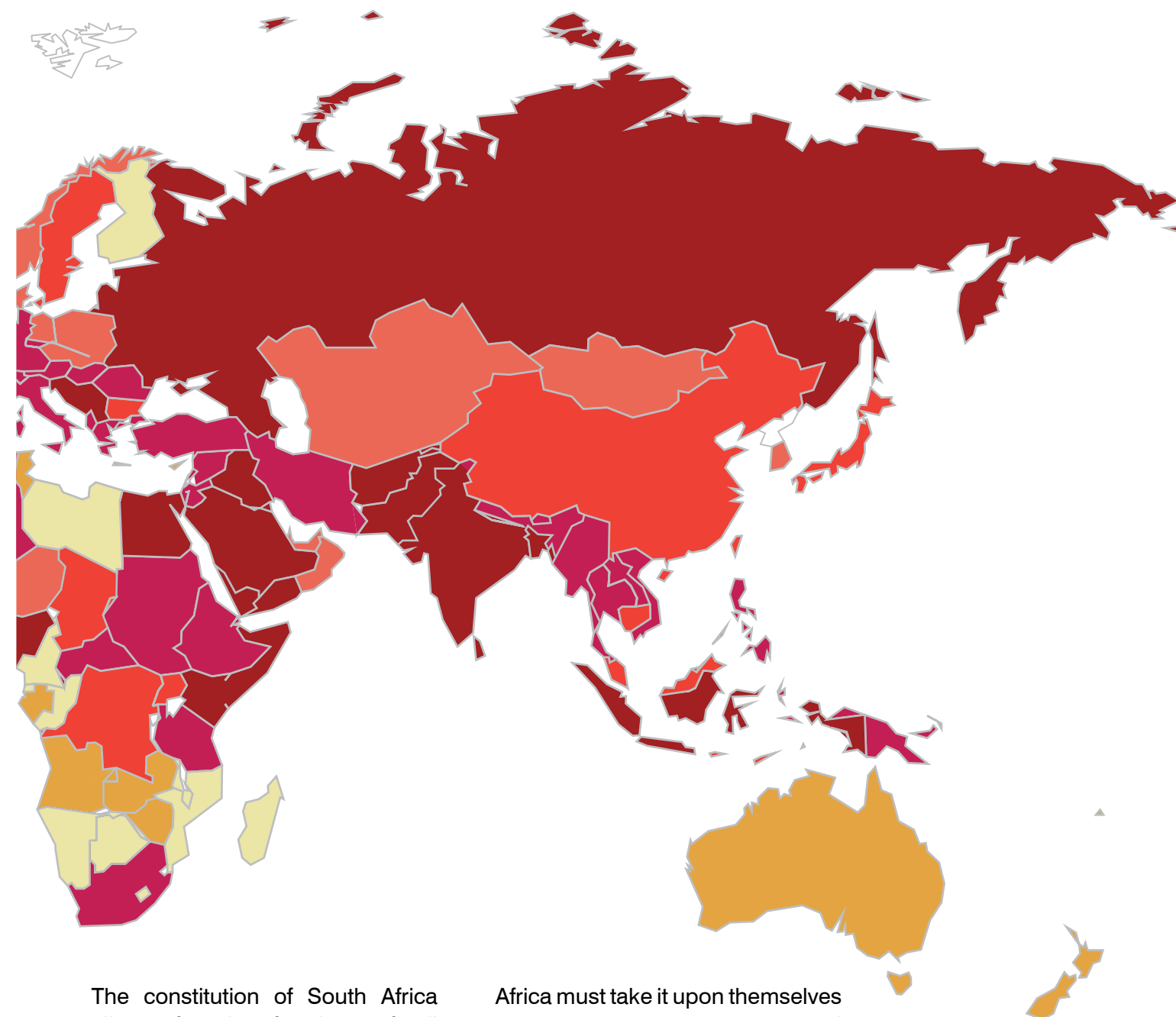
**FIG 96 BELOW
NICE BEACH**
A woman is asked to
remove her clothing
on a beach in Nice,
France





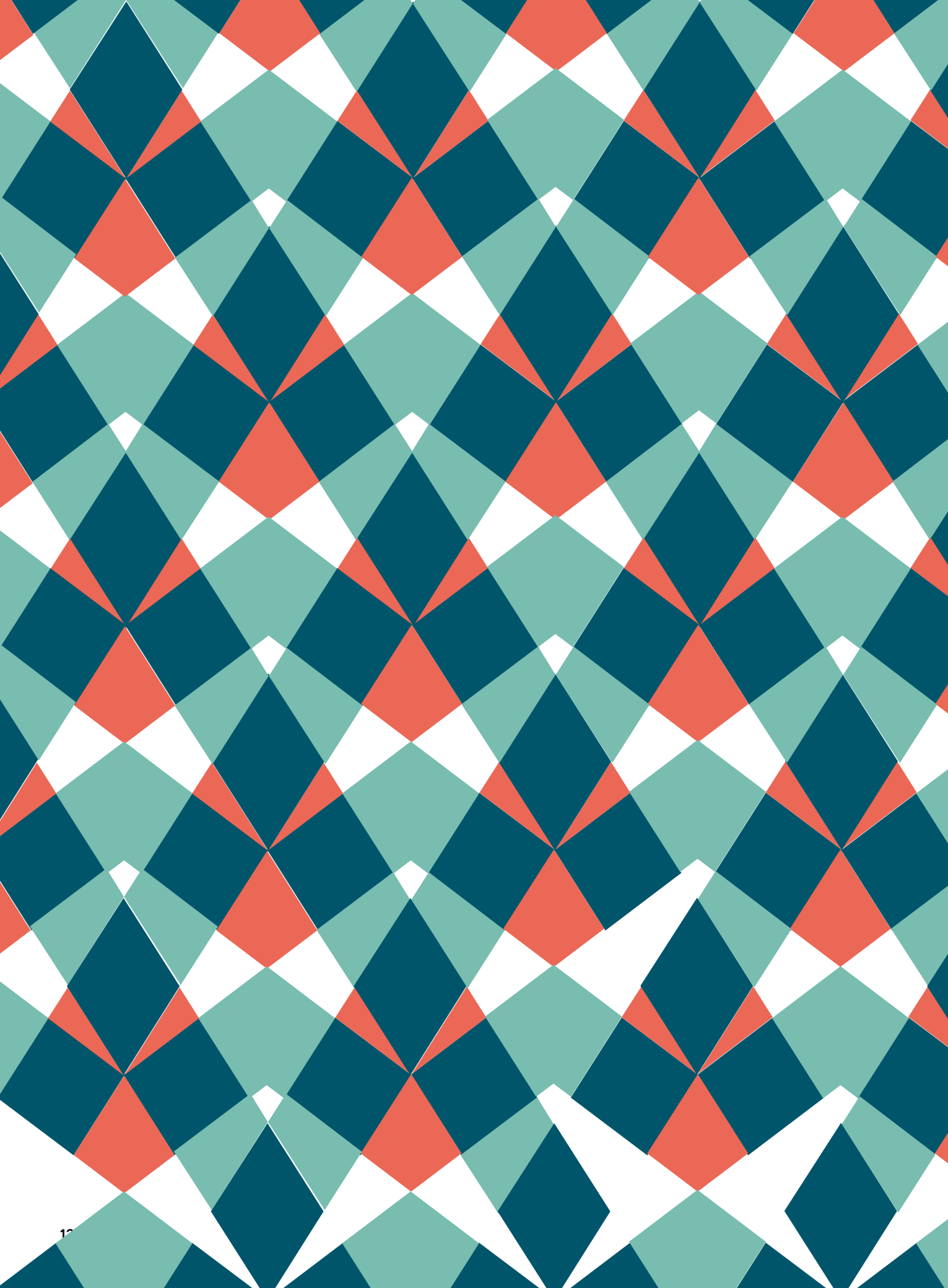
described as “not wearing an outfit respecting good morals and secularism.” (Guardian, 2016) As John Dalhuisen says from Amnesty International says, “Invasive and discriminatory measures such as these restrict women’s choices, violate their rights and lead to

abuse.” (Dalhuisen, 2016) South Africa is a country of many pluralities; 79,8% of the population being Christian, and of that 40,8 % forming a part of the African Independent religions. (Pieter Coertzen, 2014)



The constitution of South Africa allows for the freedom of all religions in the country, stating that “We must not move back to a situation of a privileged religion or a theocratic control by one religion over the whole of society. Both the state and the religions in South

Africa must take it upon themselves to respect, protect, promote and fulfil the rights and freedoms of all religions in the country.” (Pieter Coertzen, 2014) So *how does architecture begin to allow the unbalancing of discrimination and rejoice of all religions?*



Peace is ture beauty

ONE FOR ALL - THE REIMAGININGS' OF THE CHURCH

MODERN CHURCH PRECEDENT TO INFORM PROGRAM

In the previous chapter Timelessness amidst a Rush, spiritual space is argued to allow release from the everyday to establish pause. Contextually, spirituality continues to be a strong social force throughout Johannesburg. It is through this discussion that the modern church can be identified and new typologies put forward. Today, the contemporary church is no longer traditional as it breaks any restrictions and gives users a new-found sense of freedom in its openness. It has adapted to the contemporary city by standing firm within fast-paced environments, whilst continually maintaining the ideals of spiritual space as a place of gathering, comfort and break for its people.

In the reading New Sacred Architecture by Phyllis Richardson, the author says that “non-

denominational space has no traditional requirements except for the necessary sense of sanctuary.” (Richardson, 2004) In modern worship, space emphasis is put on the function and utility of the building to enhance congregational spaces. The primary design has moved away from ornamentation of surfaces towards simplicity in materials and improving lighting conditions.

Richardson says there are three ways to deal with spaces that incorporate more than one belief system, each investigated through precedent analysis.

1

THE COMBINATION OF ELEMENTS OF A NUMBER OF DIFFERENT FAITHS

*Meditation Center and Cemetery
France
Bernard Desmoulin
1997*

Non- denominational spaces have existed throughout time. However, it is entirely different when one space is designed to recognise each of these faiths individually and equally, highlighting their iconography, tradition and sacred texts. (Richardson, 2004) The brief for the meditation centre in France was to design a space which accommodated the needs of families from Muslim, Christian, Buddhist and Jewish soldiers.

The architect came up with a solution of four separate pergola structures that houses each particular faiths needs in a defined space of contemplation that is open to the landscape. Each defined ‘room’ has a wall

which has been inscribed with sacred text from that religion. By creating a focal point within each space, an emphasis is made on the way people move around the shrines, and traditional iconography is incorporated. Providing separate areas for each faith while connecting them by the shared openness of the project, allows for a uniting of people with many different beliefs. The project bears the ideals of contemplation, remembrance and peace through the beauty of silence.

FIG 99 ONE FOR ALL
Modern worship space focuses on giving the user a unique spiritual experience

2

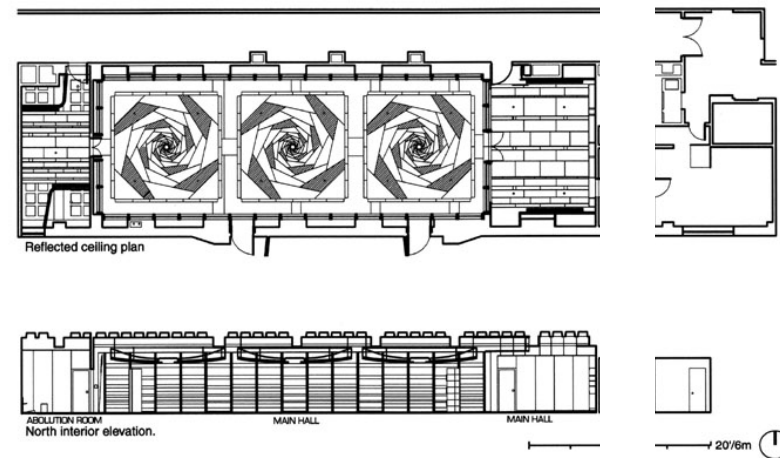
TRANSFORMABLE SPACE FOR MANY CONGREGATIONS

**FIG 100-101 ABOVE
& BELOW RIGHT
INTERFAITH
SPIRITUAL CENTER**
*A transformable multi-
use space for people
of different religions*

*Interfaith Spiritual Center
Northeastern University
Boston, Massachusetts, USA
Office D'A
1999*

The brief for this project was to design a multi-faith worship centre where many different people of varying spiritual, religious and cultural orientations could gather. The idea is that users would come together under one roof for collective prayer and reflection and to engage in active dialogue.

The architects designed one, large space that transcended the boundaries of religious architecture. Two small meeting rooms act as collector spaces for users before and after events, as well as to house religious artefacts. The idea is that the shift of focus of the room can be altered dependent on the religion using the space. Space transforms to house specific religions by bringing in chairs for Christian and Jewish ceremonies and laying down prayer rugs for Muslim worship.



3

CONTEMPLATION SPACE FOR ALL

**FIG 102-103 ABOVE
& BELOW RIGHT
FAITH HOUSE**
*A spiritual space that
welcomes all*

*Faith House
Holton Lee, Dorset, UK
Tony Fretton Architects
2002*

The stated mission of the project is the “empowering and resourcing people, particular carers and disabled people through creativity, environmental awareness, personal growth and spirituality.” (Richardson, 2004)

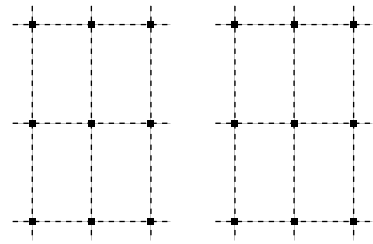
Although the architect says that he is not religious and therefore could not design a religious building, he could design a building that allowed for people to practice religion within it. (Fretton, 2002) This ambiguous quality of the building is not unclear in its aesthetic integrity.

The idea is that the building is completely non-denominational, completely devoid of any religious symbolism so that people of all faiths could feel comfortable in the space. By connecting landscape and built form, the building inspires beauty and spiritual connections

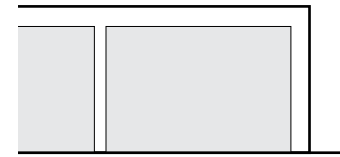
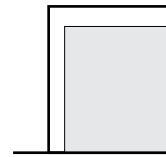




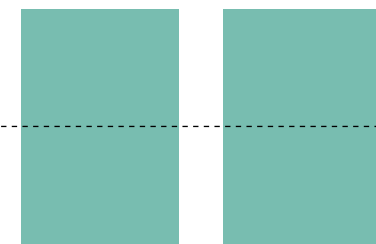
Two rectangular masses separated by an outdoor, unroofed corridor



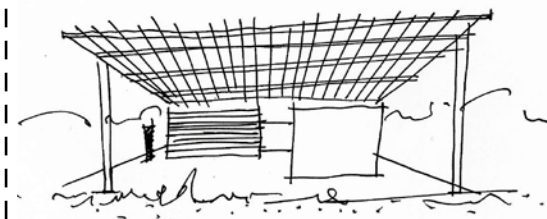
A series of I-beams placed along the edges and centre of the structures



The structure remains open, with only the columns and beams being solid



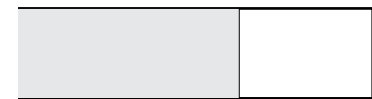
Program is made up of two platforms that hold space for four different religions



One long, rectangular mass with parallel entrance pathway



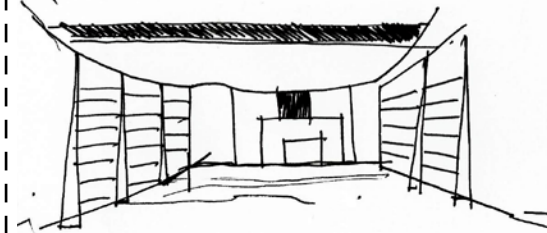
External structure that makes up the shell of the congregation space remains exposed from the inside



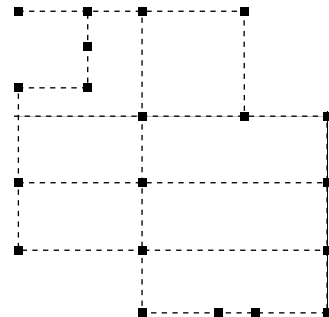
Internal congregation space divides the mass of the outer program



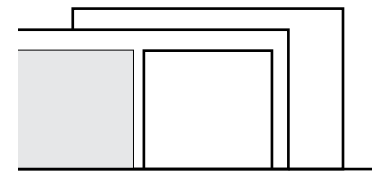
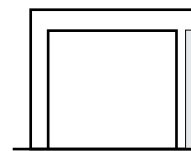
Entrance
Storage
Other
Ablutions
Main Space
Congregation space divides ablation, entrance and storage space



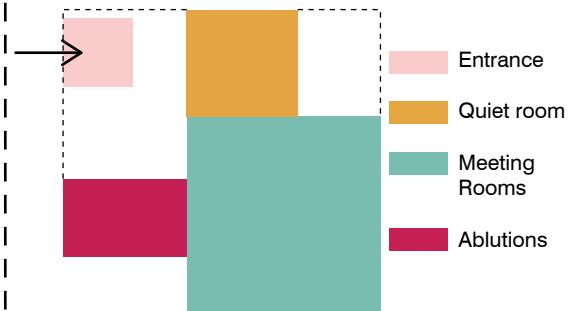
A series of blocks with varying program placed alongside one another



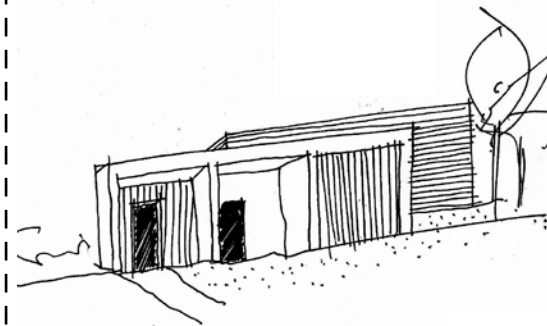
Structure is primarily along the edges of the individual spaces



Entrances push into the solid mass

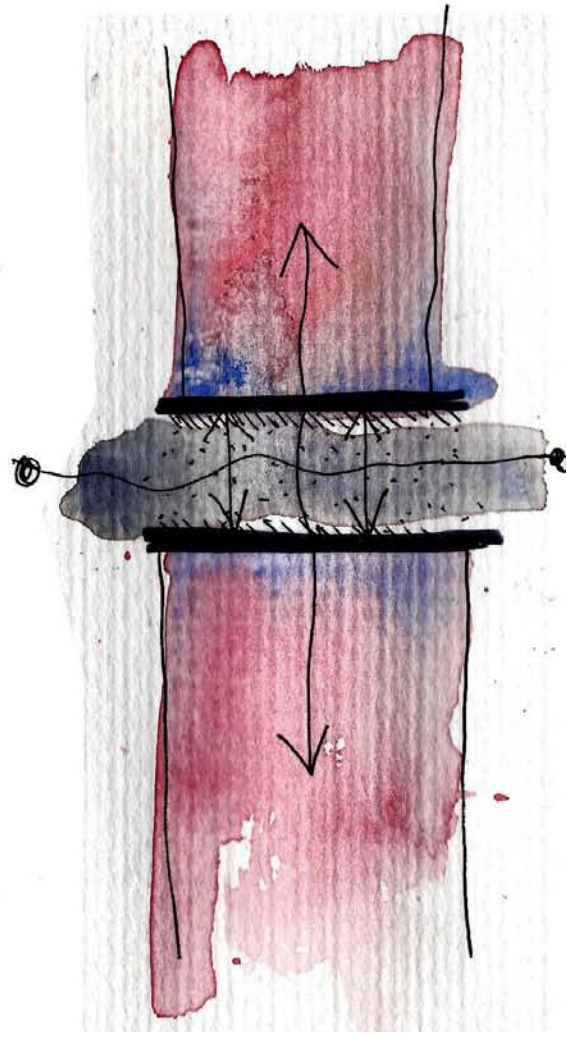


Entrance
Quiet room
Meeting Rooms
Ablutions
Spiritual, quiet zones are located on the outer edge



**FIG 104
PRECEDENT**
Modern precedent shows that spiritual space can be developed in many different ways

FIG 105 MULTI-BELIEF SPACE
*Main gathering space
versus secondary
space*



By analysing each of these precedents, the following conclusions can be drawn. Spiritual space does not need to be singular and conforming – each of these spaces shows how people can gather collectively, although sharing different religious and spiritual beliefs. In particular, the Meditation Center and Cemetery, develops the idea of one space where people gather together; although each of these spaces are well-defined, users have visual connection to the other spaces. This allows them to open up to other rituals and experience different beliefs from their own comfort zone. Without knowing, by just being present in a space with someone with different beliefs, they are taking part in other peoples every day. In addition, the analysis begins to define the importance of planning in connecting spaces of gathering and secondary program.

The gathering space becomes the most important element

in each of the designs, while secondary program acts as a backbone. Quiet spaces allow for people to move out of larger spaces and into smaller spaces of contemplation. It is important that large gathering spaces are backed with quieter spaces of retreat as not all users want to be a part of large gatherings all the time. These buildings each pull users into them from the entrance, through to main gathering spaces and into smaller places of retreat.

By connecting these spaces definitely, users can be a part of a larger community, while still maintaining their sense of self and individuality. Based on this analysis, in order to become one space for many different belief systems, the project needs to establish a strong gathering space. This main space should open up to secondary, quiet spaces for prayer and retreat, while still being strong in how it draws people into and through the space.

A place of gathering does not need to be enclosed, however, it needs to be well-defined and easy to use for anyone – people should be able to enter and be themselves while being aware of the greater community.

A RELIGIOUS NICHE - THEORETICAL ENCOUNTERS & AN OPPORTUNITY FOR DESIGN

FIG 106 REFLECTION
Society moves and connects quicker, losing touch of themselves, others and the city. Today, a place of pause, interpreted as a spiritual space, allows for gathering and comfort in a space to unhinge from everyday realities

REFLECTIONS ON THE ESSAY TO IDENTIFY SITE & PROGRAM

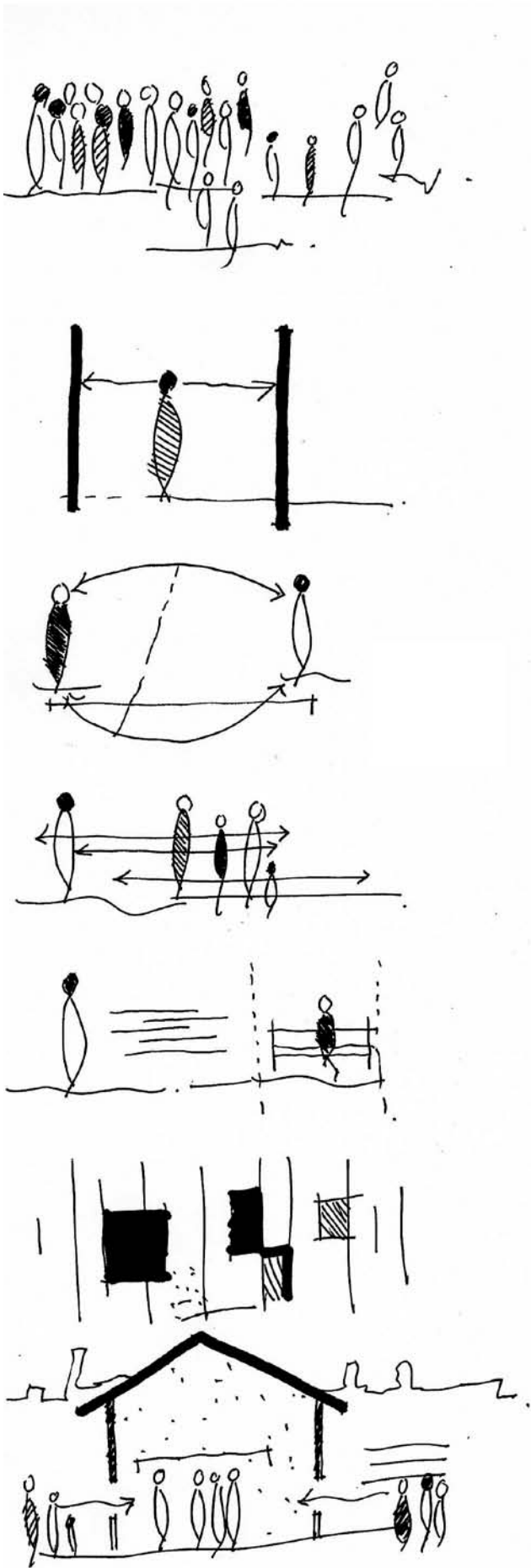
This discussion serves as a method of encapsulating the discoveries made in the previous essays. Reflecting on the chapter of The Societal Race deals with a modern compression of time and the growing lack of awareness of others and place as the society continually races against the clock with new communicative and technological advances, allowing for instant connections to be made. This contemporary condition emphasises a virtual world of technology which is unending, pulling us into a world of isolation. The second discussion, The Hypocrisy of Life, speaks of superficial relationships that we are making with other people, ourselves and our city as we are drawn into a ‘mobile hello’ – drawing emphasis on the position of third space in our every day and our need to decelerate and allow ourselves to connect again. This essay brings about the argument that perhaps societal disconnect could be addressed through spaces that allow for pause amidst a fast-paced city to create an escape from the perpetual present

of modernity and reconnection to a lost romanticism within the city.

The third essay, Rhythmic City, introduces the idea of My City and unique experiences of Flow, Wary and Awakening within the space that address accessibility, connectivity and sociability. The natural and artificial rhythms that exist in our lives set up a siting analysis for the project by identifying abruptions in the patterning of Johannesburg. Perhaps it is within these spaces that a place of pause and the statement of identity can be given back to the city. The fourth essay, Place Containment and Timelessness, touches base on the siting of the project, but importantly the establishment of the idea of timelessness that is introduced in spiritual spaces, allowing for one to transcend time and retreat to a place of rest, comfort and connection amidst the rush of everyday life. Religion has the power to create unique experience and connectivity between people from all different backgrounds and place; encouraging people to express

themselves as individuals in a larger combined space of worship. Through these previous discussions and the development of theory around modern society and the connections people make with one another today, it is clear that a place of pause in the 21st century needs to be reinterpreted. Through the unpacking of the social force of different African Independent churches and the struggle that religious entities deal with throughout the world, an argument is drawn that architecture can create a common ground for people. But how can space allow for the worship of more than one god? Through an analysis of different dealings with places of worship, one space can allow for a spiritual infusion of many different beliefs.

Thus, it is through these previous discussions that it is clear that a place of pause in the 21st century needs to be reinterpreted in Johannesburg. People need to reestablish connections with one another; they need to be discursive, participatory and above all, accepting. Architecture needs to create space that allows for freedom for all and ultimately the unhinging of discrimination.



The House of the Spirit is made up of a series of indoor and outdoor spaces that encourage pause

Main Congregation

Youth Group

Creche

Library

Seminar Rooms

Cafe

Candle Room

Sacristy

Baptistry

Community Center

Offices

Storage

Living

Service Space

Parking

Private Prayer Areas

Gardens

Landscaped Stairs

Outdoor Auditorium

Courtyards

Outdoor Plaza

A new spatial project could allow for both the infusion of more than one belief in the city that can bring people together to deal with Flow, Wary and Awakening. The subsequent break of discrimination could challenge the ideas of spiritual space within contemporary society and what it stands to become. This project takes the needs of the people of Yeoville and addresses them in a collective way by offering a comfortable, warming and safe space which can be used as a place of pause from the every day. This architecture stands to be a challenge of spiritual space programming, allowing for pause, reflection and acceptance within a broader context. It is not enough for architecture to not take a stand in My City – it needs to do so, and in doing this, transcends ideas of time and reawakens our awareness of ourselves, the city and its people.

By bringing many people together in one space where they can accept not only themselves, but others too. By allowing the space to incorporate both gathering place, intermediate travelling space and quiet zones, thresholds can be created that encourage awareness of each of these spaces.

+ - 9800 sqm

INTERNAL SPACES

☐ BOTH

EXTERNAL SPACES

The program is broken down according to the key intentions of Flow, Wary and Awakening

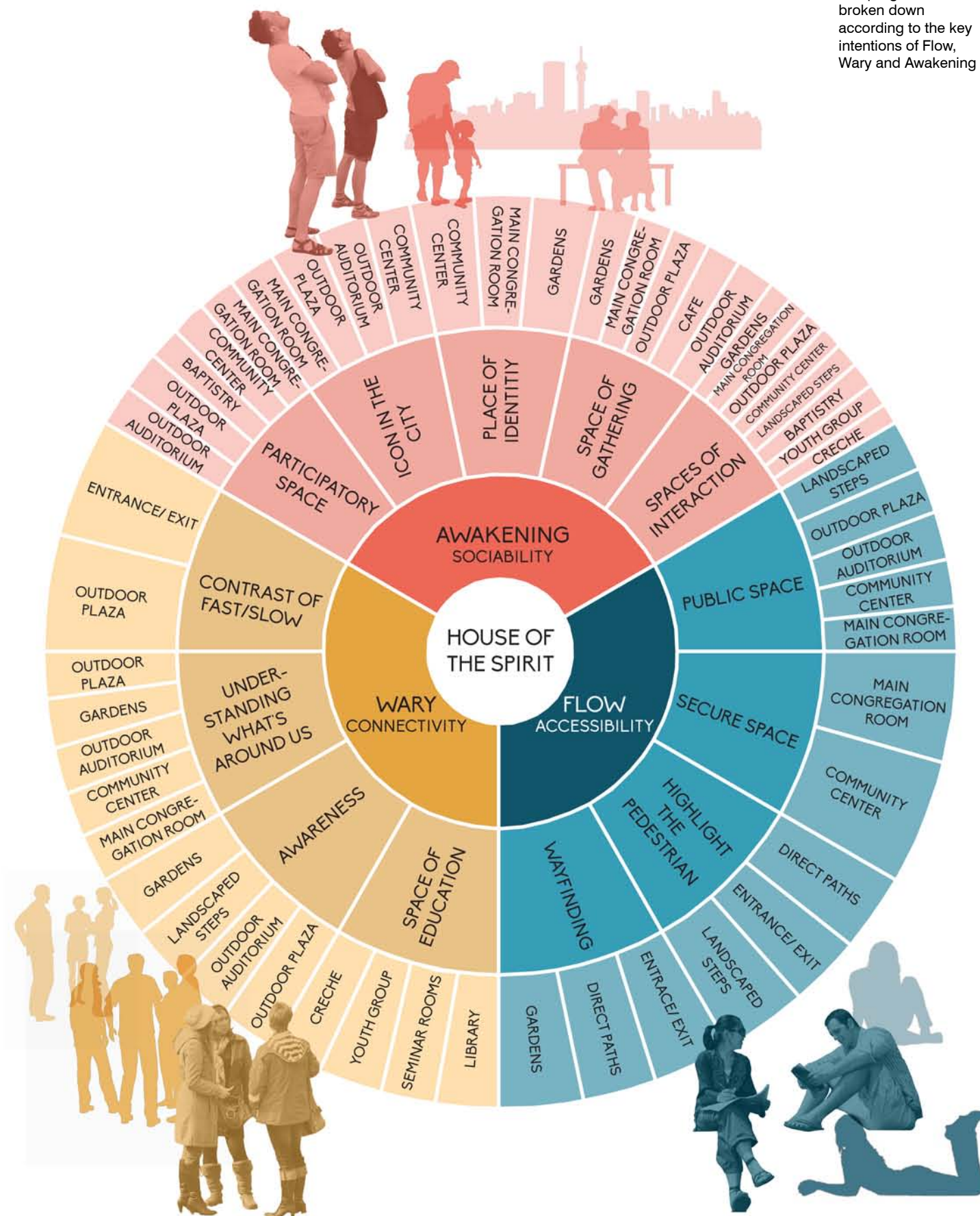


FIG 109
CONCEPTUAL
PROGRAM
ARRANGEMENT
Elements of the
program are
connected together
to conceptually
arrange the planning
of the intervention

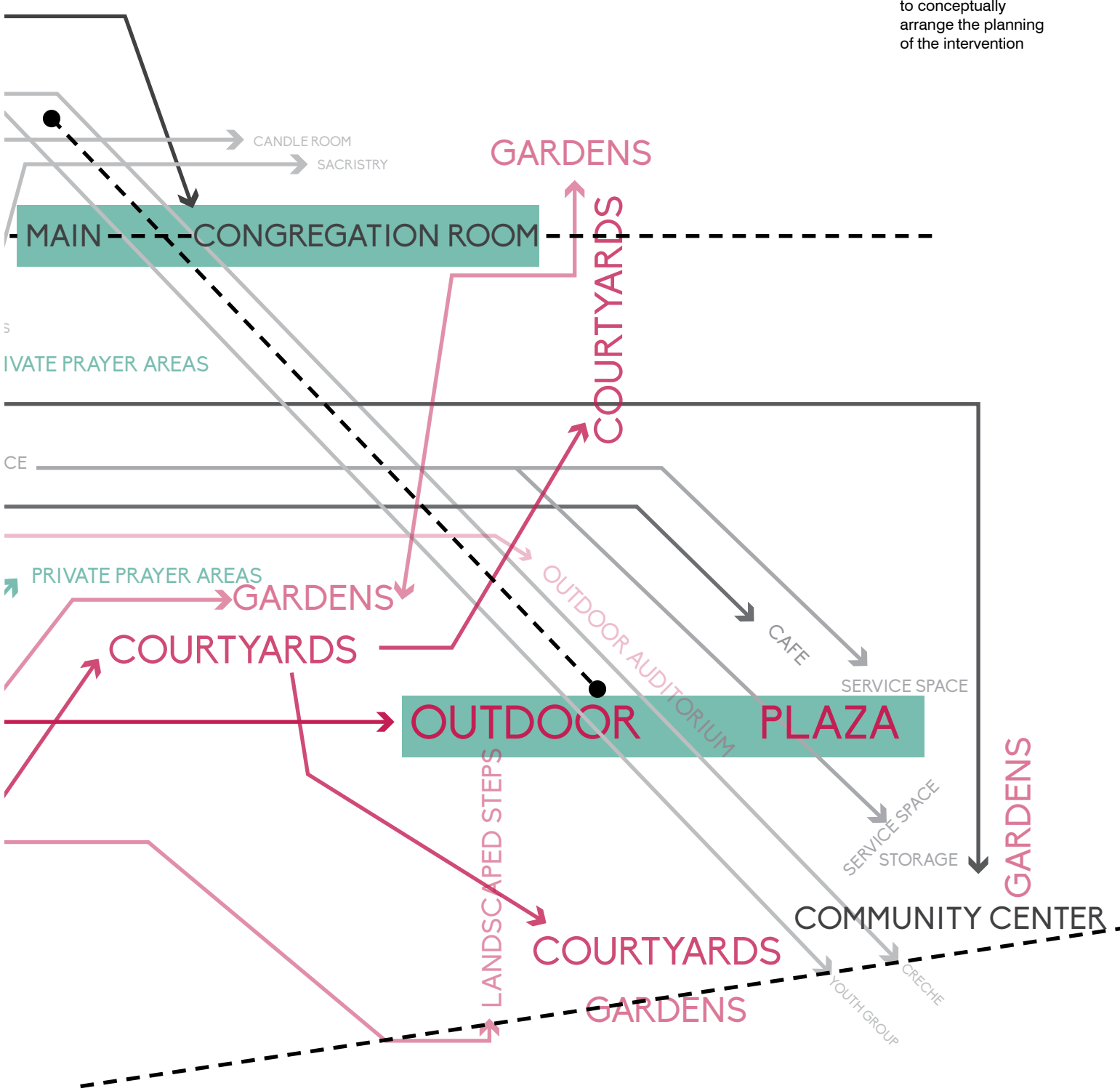
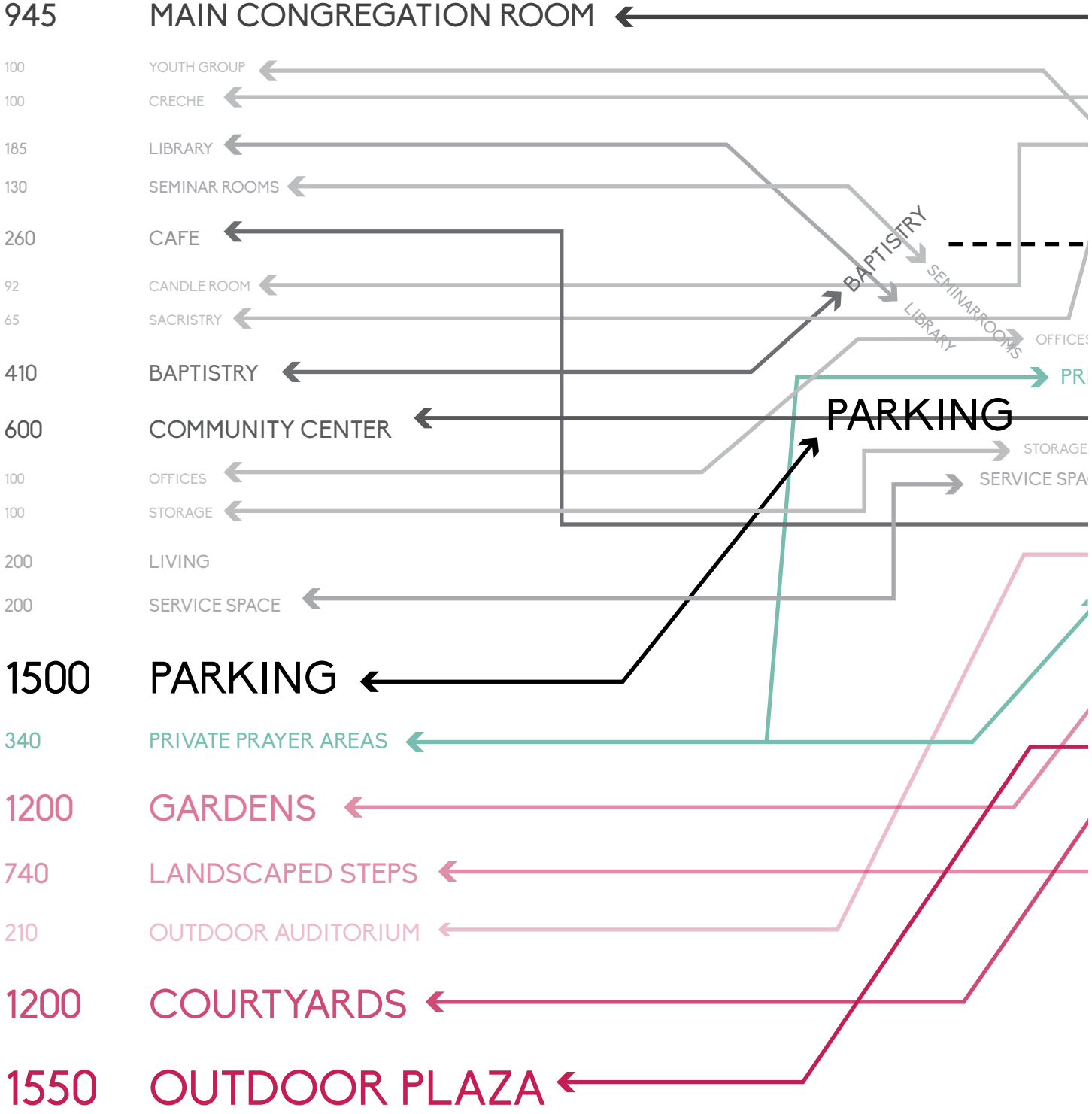


FIG 110 A SITE FOR PAUSE & THE HOUSE OF THE SPIRIT

View of the proposed site towards Ponte City

KEY

Site street edge



A SITE FOR PAUSE

A place of pause is to be established in the city; a place that integrates into the existing patterning of the city, but also creates a place of rest from its surroundings. This place will be integral in the understanding of how people will use the space and deal with the challenges posed by the House of the Spirit.

The projects locality is the western edge Yeoville Ridge, otherwise known as God's Land. Not only does Yeoville lack in spaces of gathering, but it also stands as a strong position alongside the infamous Ponte City as well as a high vantage point for observation of Johannesburg. By positioning the project here, current users of the site and their needs will

be addressed within the House of the Spirit. The House of the Spirit will reconnect this space to existing usable areas, by creating walkable connections on a site that were previously inaccessible.

Based on the research in the previous chapters, program is linked to incorporate many different spiritual beliefs. For example, no space is definitively defined; instead the spaces take on program, based on their positioning. Courtyard, garden spaces surround the main gathering zones which allow for rest or quiet time and individual awareness, while still being linked to the larger space. The idea is that the user visiting the building can use the space how they choose – so the spaces from according to those choices.

THE HOUSE OF THE SPIRIT

The combination of the programmatic challenge and this site for pause offers an opportunity to relook at the condition of modern society and how people live within the city. Furthermore, the project will act as an activator on-site by drawing people into the spaces. This spiritual space that begins to react to its urban context allows for natural movements through and around the building by setting the building as a 21st-century reaction to the uncompromising condition of modernity.

The House of the Spirit becomes an intervention for cities around the world, although directly

responding to Johannesburg. It opens up the opportunity for the people living in the city to adapt to the fast-paced life of every moment. By reconnecting people to their spaces and allowing them to pause, even for just a moment, it addresses the needs of the people currently using the site by working on the program that already exists there. The House of the Spirit will not replace users on the site but rather site alongside it and offer new integration between people who are visiting and locals. a new awareness is formed. It allows one to relish in the modern city and all that it provides its people.



THE HOUSE OF THE SPIRIT

ANALYSING USERS, FEASIBILITY AND THE CITY NICHE

PAUSING



By entering the building one is pulled into a spiritual space that allows for pause

GATHERING



Open public space as well as indoor congregation rooms encourage gathering

INTERACTING



Interaction happens in both indoor and outdoor spaces as program edges are blurred

OBSERVING



By observing activities within the space, people become aware of their surroundings once again

LEARNING

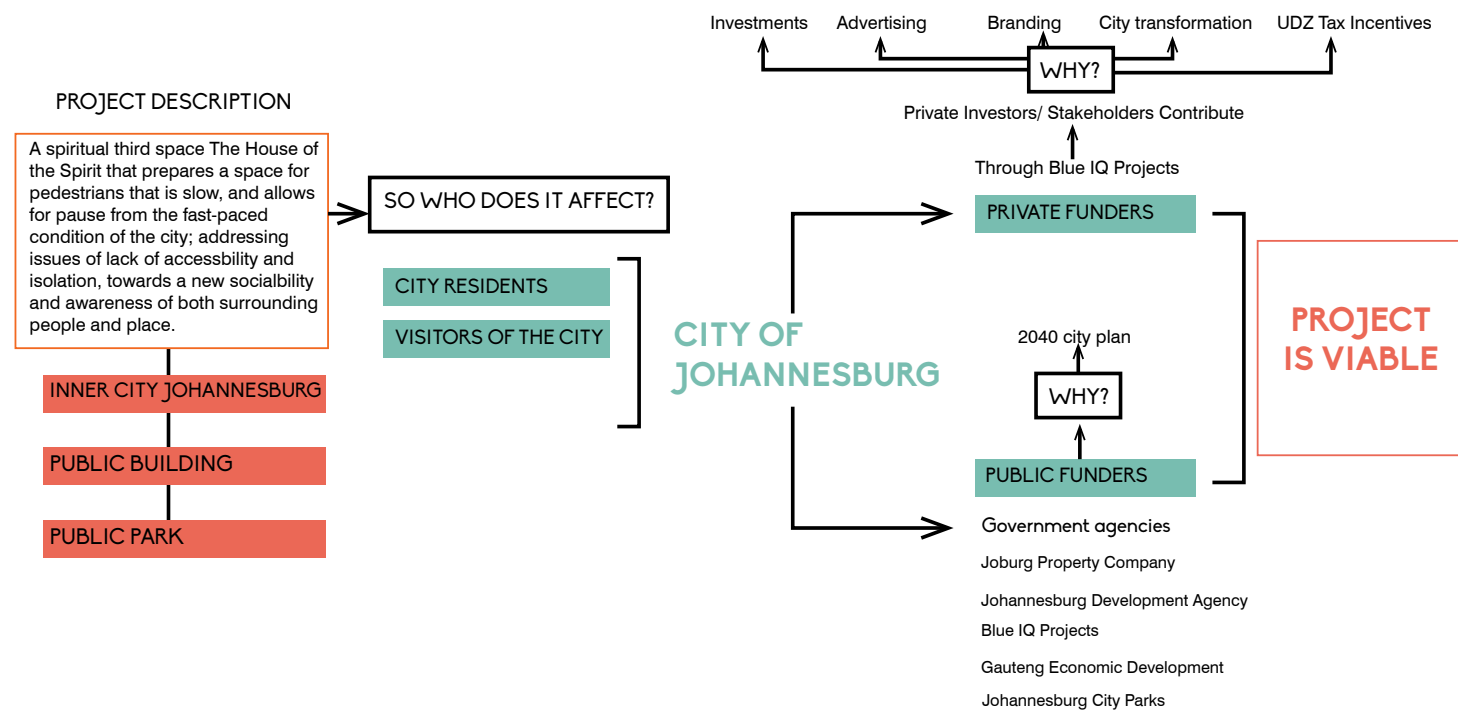


Awareness brings about learning

CHANGING



The intervention changes the way people interact with space while dealing with the modern condition



For the intervention, it is vital that the project achieves the following key objectives; accessibility for all its users, connection to other parts of the city, other people and reconnection of oneself, promoted sociability, gathering zones, unrestricting and capturing.

Not only in the context of Yeoville, but the city of Johannesburg too, there is a lack of third place where people can gather outside the confines of their home or workplace, where they can truly express themselves and accept the city and its people.

Some of the goals that the House of the Spirit aims to achieve based on on-going research and understanding of the context and the community are:

- A new space for gathering of all people in the city – including all races, economic

- backgrounds, religions etc.
- A place that integrates into the current neighbourhood of Yeoville
- A place that takes into account the past history of the site and the city
- A space that integrates both learning and experience
- A space that brings about an emotional connection to the city
- A space that provides an image of the city for its people
- A space that is clear and understandable

By 2030, Johannesburg will reach a population of over 11.5 million. The Joburg 2040 document which reviewed the development document of 2006, looks at four main outcomes that the city

hopes to achieve in the future; being an improved quality of life, a sustainable, resilient urban environment, a job-intensive and competitive economy and a leading metropolitan government. Therefore it is important that this project fits into becoming a space that highlights these outcomes: “the vision of Johannesburg in 2040 must remain a priority, if the city is to attain the standing it hopes for – as a sustainable, resilient and livable city – a Johannesburg in which all who live and work feel a sense of ownership, responsibility and pride.” (Joburg 2040, 2011)

Based on the 2040 GDS document, the City of Johannesburg is looking towards making new changes in the city through a series of projects that deal with issues in the city. In essence, as architects, we take a position to be involved in these changes.

The projects, which are planned to integrate the city as a strong African city in the 21st century, are being implemented by the City of Johannesburg and the Mayor. Thus, many of these projects will be a result of government funding and investment agencies. Some of these predominant investors and agencies that ensure the implementation of these projects are The Joburg Property Company (JPC) that deals with all council-owned land, Johannesburg Development Agency (JDA) which implements many of the Blue IQ projects and the Gauteng Economic Development Agency, which is the provinces official investment agency.

Although the project will not be only used by the government, it will be a part of this greater plan due to its programming, and clients will include the City of Johannesburg,

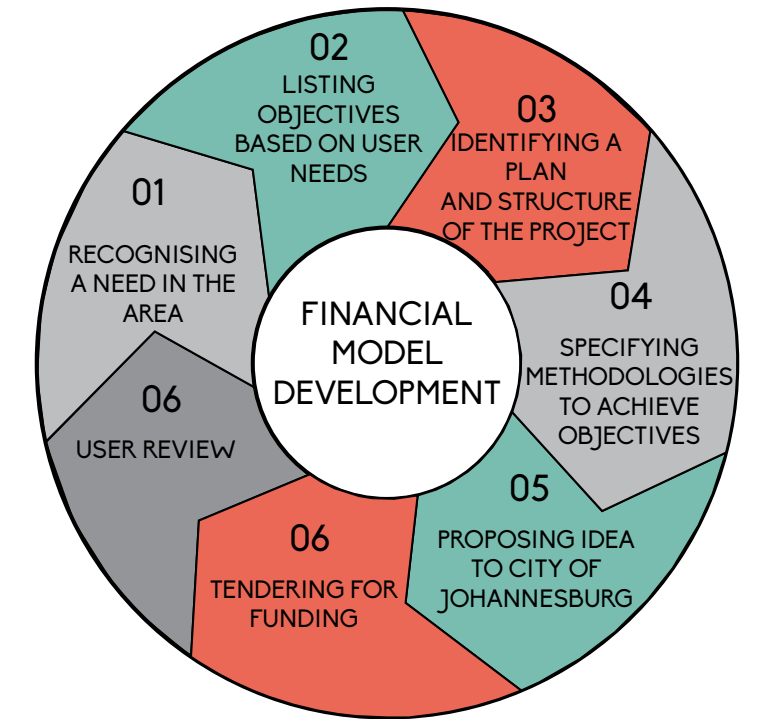


FIG 112 ABOVE LEFT PROJECT VIABILITY
The intervention affects city residents and visitors of the city and will be funded both publicly and privately

FIG 113 ABOVE FINANCIAL MODEL
A series of steps will be taken to ensure adequate funding viability

**FIG 114 SITE
EXPRESSION**
*A series of
expressions assists
in fully understanding
site consitions and
project viability*

and subsequently these agencies that are in place thanks to investor funding. In addition, Johannesburg City Parks will also be involved as part of the GDS and also due to the project's programming. As the site is already land owned by the city, Johannesburg City Parks will also be a client to ensure the project is sustainable and becomes a place for the enjoyment of all the city inhabitants. Thus, the clients for this project will be a combination of agencies in line with the GDS of Johannesburg 2040 as it would form another stepping stone towards a better future for the city.

The project will fall under the Johannesburg Development Agencies (JDA) inner-city regeneration development programme which is focused on specific precinct upgrades. Thus, the financial model will go through a process of recognising a need in the area, listing objectives of the project based on user needs, identifying a plan and structure of the project, specifying methodologies to achieve all objectives, proposing the idea

to the City of Johannesburg, tendering for funding and user review once the project is implemented. In addition to these rates/m2 based on the program breakdown, additional costs such as land cost, professional fees and finance costs that need to be accounted for, as stated by Andreson, "the study requires an income from the development to be determined which is factored against the total development cost to give a first year "yield" or return. Currently developers or investors require about a 11% return to make it worth their while to proceed with the project." (Andreson, 2016)

What will be important is that the funding from both private and public sectors can continue throughout the lifetime of the building, as after the building is completed, it will still need to be maintained and looked after. In addition to external funds, the building will also generate money through rent for the café, as well as funding of activities that will be hosted on the landscaped steps and outdoor plaza. As in the case of many worship spaces, the model

works on a volunteer basis with private companies contributing to the upkeep of the building. This money can potentially be reinstated in the building to ensure it lasts for a long time.

Based on the architectural design of the project, suitable contractors and the City of Johannesburg will be approached and discussions with both these entities will take place to determine the best method of construction. Generally, at this stage, tenders will go out and both companies and investors can be involved in the process.

The construction methodology will need to take into account the availability of materials on and off site, project costing, site conditions, site context, building impact and project outcomes. The architect, contractors and investors, as well as other professional bodies such as engineers and surveyors, will work together to come up with appropriate solutions that fit the site, project and project budget. These contractors and professionals will be offered the opportunity to tender a bid, through which the most suitable professionals for the project will be chosen. They will need to be profficient in the construction methods and the area of work. It will be important to look at materials and techniques that are readily available in South Africa, such as bricks and concrete, in order to ensure the project costs do not escalate, as well as to strongly place the building within its context. This building will be

truely South African.

In addition, it will be important to establish a connection with the community to ensure it is a part of their identity. Input will be address in the construction phase where it will be important that people come and assist in developing the project.

**FIG 115 THE
PROFESSIONAL
TEAM**
*The team will be
made up of a series
of professionals
from various project
divisions*

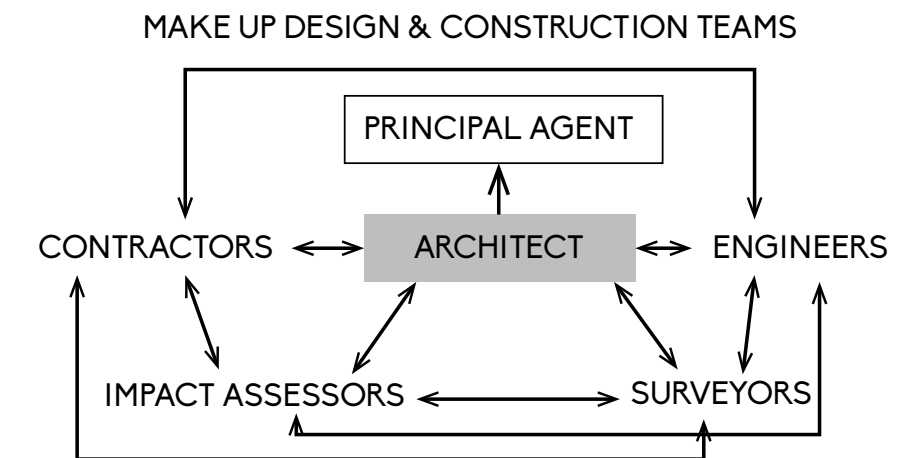
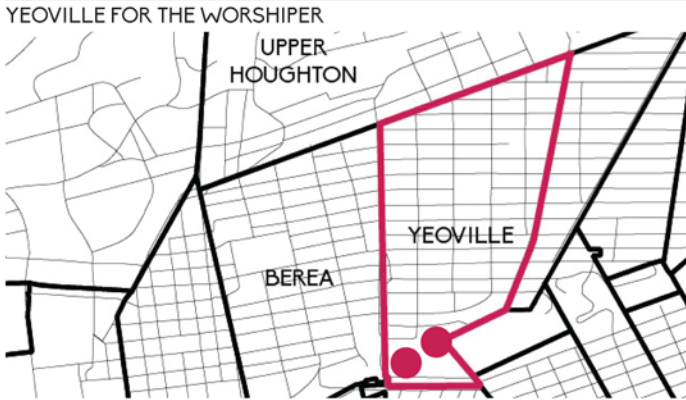


FIG 116 USERS
Understanding the
key users of the
House of the Spirit



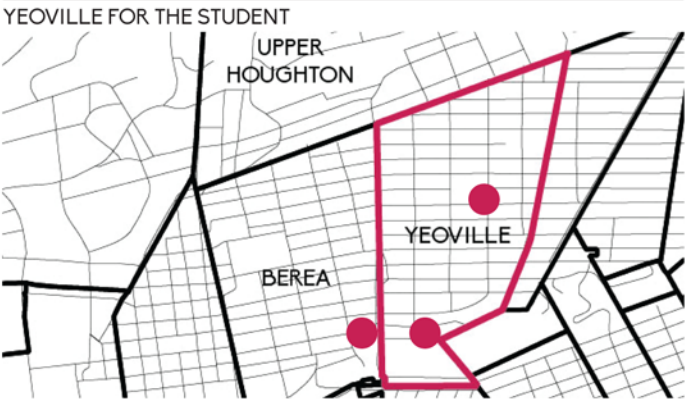
USER GROUP		DESCRIPTION Anyone that would use the space for worship activities
Worshiper		
AGE	PRESENCE IN YEOVILLE	
10-65 Years	<div><div></div><div></div><div></div><div></div><div></div></div>	

COMMUNICATION SPACE	ZONES OF INTERACTION
<div><div></div><div></div><div></div><div></div><div></div></div>	Main Congregation Room Gardens Community Center



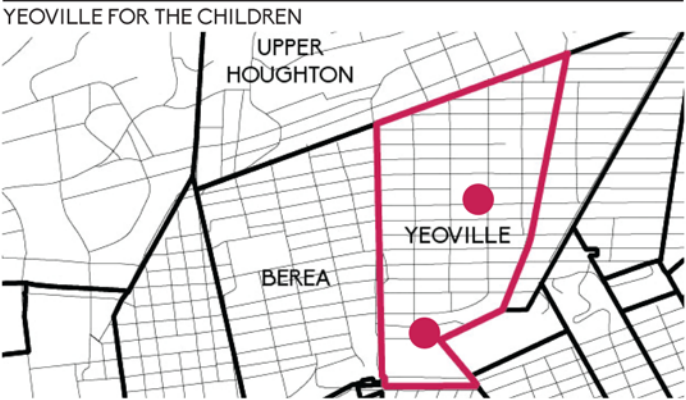
USER GROUP		DESCRIPTION Young adults that use the space for learning and gathering
Student		
AGE	PRESENCE IN YEOVILLE	
13-25 Years	<div><div></div><div></div><div></div><div></div><div></div></div>	

COMMUNICATION SPACE	ZONES OF INTERACTION
<div><div></div><div></div><div></div><div></div><div></div></div>	Youth Group Library Community Center



USER GROUP		DESCRIPTION Children that use the space for play and learning
Child		
AGE	PRESENCE IN YEOVILLE	
0-12 Years	<div><div></div><div></div><div></div><div></div></div>	

COMMUNICATION SPACE	ZONES OF INTERACTION
<div><div></div><div></div><div></div><div></div><div></div></div>	Community Center Gardens Creche



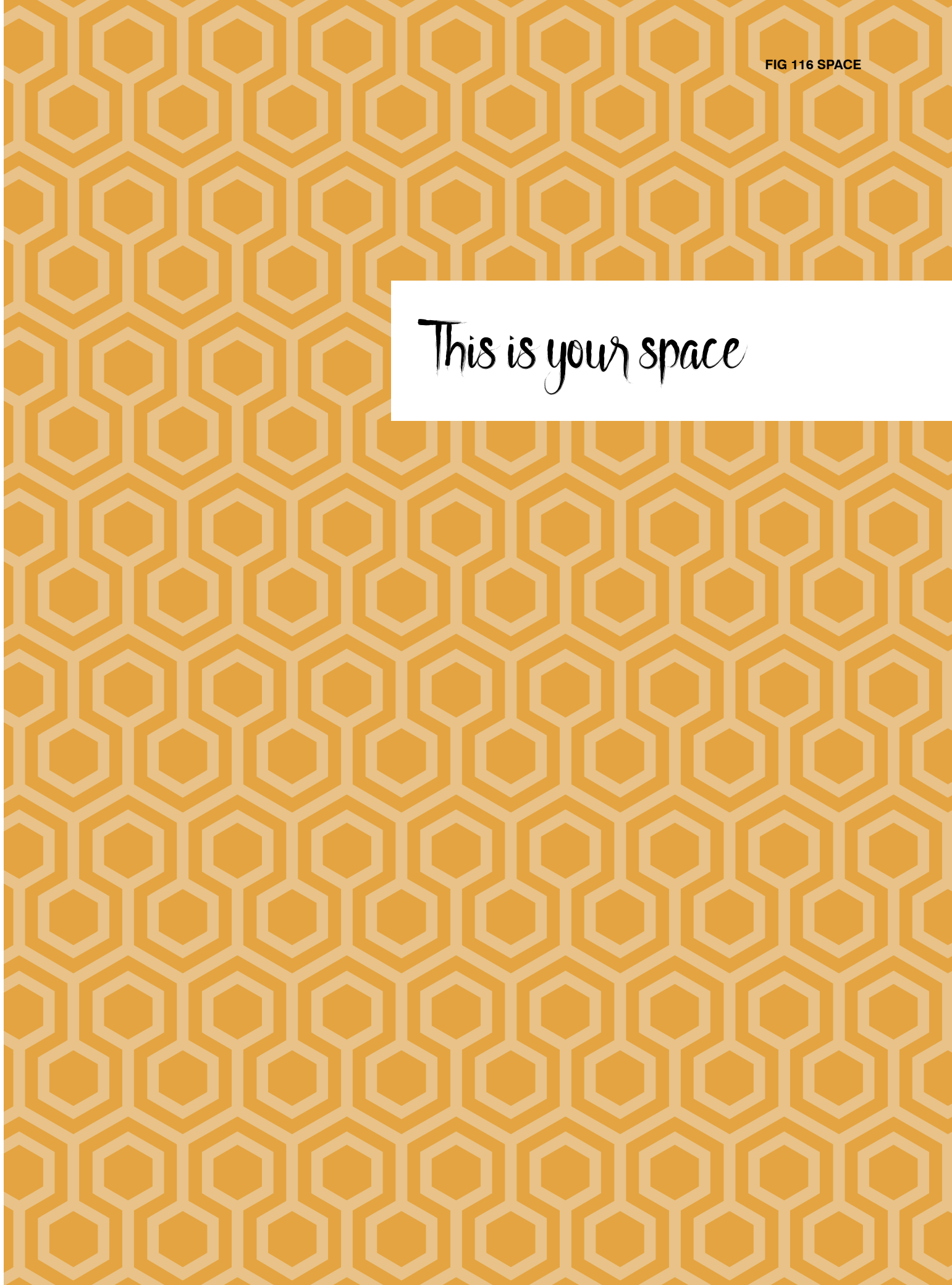
USER GROUP		DESCRIPTION People who are employed and use the space as a third space
Every day worker		
AGE	PRESENCE IN YEOVILLE	
18-65 Years	<div><div></div><div></div><div></div><div></div></div>	

COMMUNICATION SPACE	ZONES OF INTERACTION
<div><div></div><div></div><div></div><div></div><div></div></div>	Main Congregation Room Gardens Cafe





This is your space



**FIG 117 BROAD
SITE**

*People use Yeoville
ridge daily for
worship, gathering,
play and relaxing*



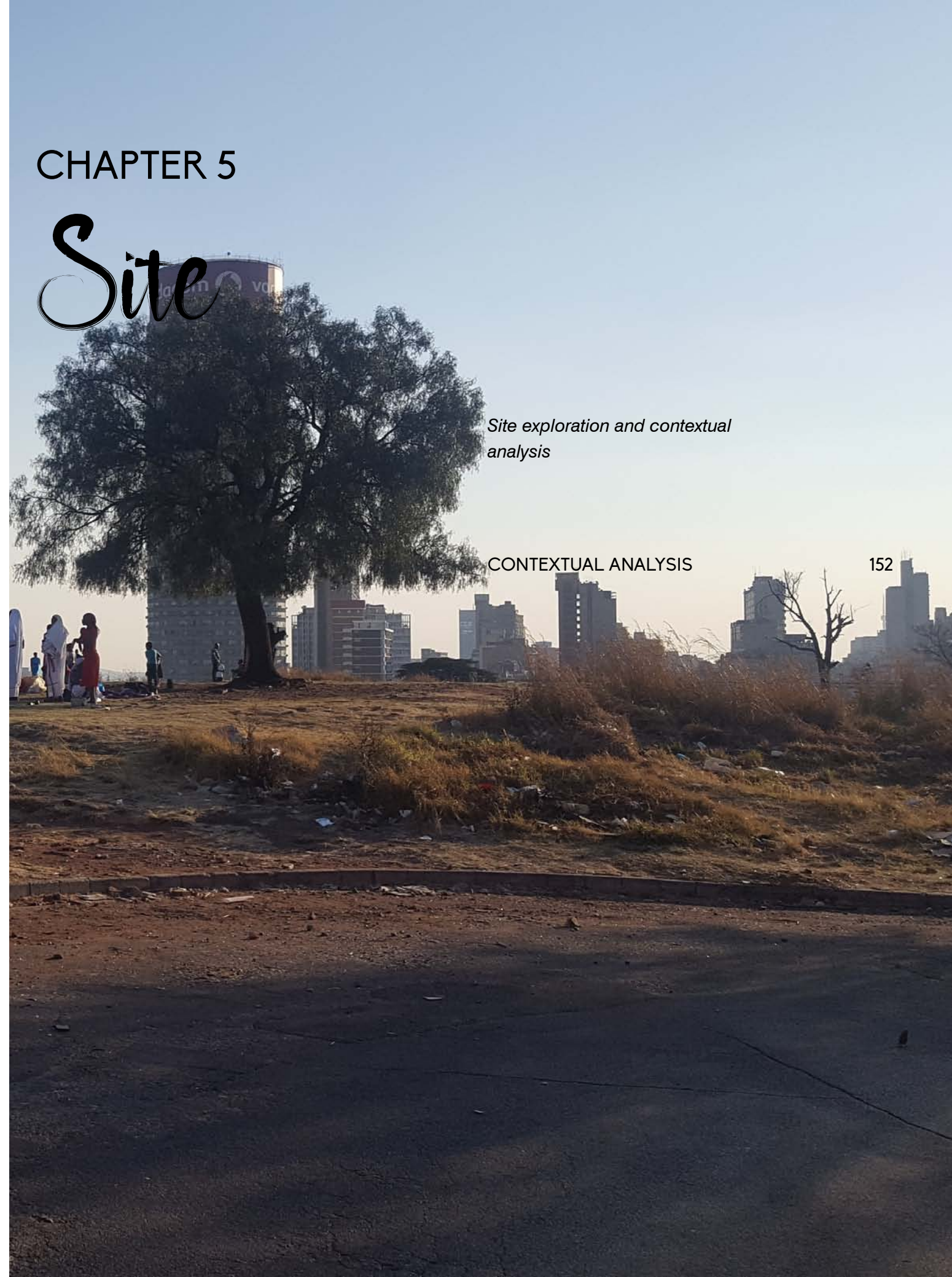
CHAPTER 5

Site

*Site exploration and contextual
analysis*

CONTEXTUAL ANALYSIS

152



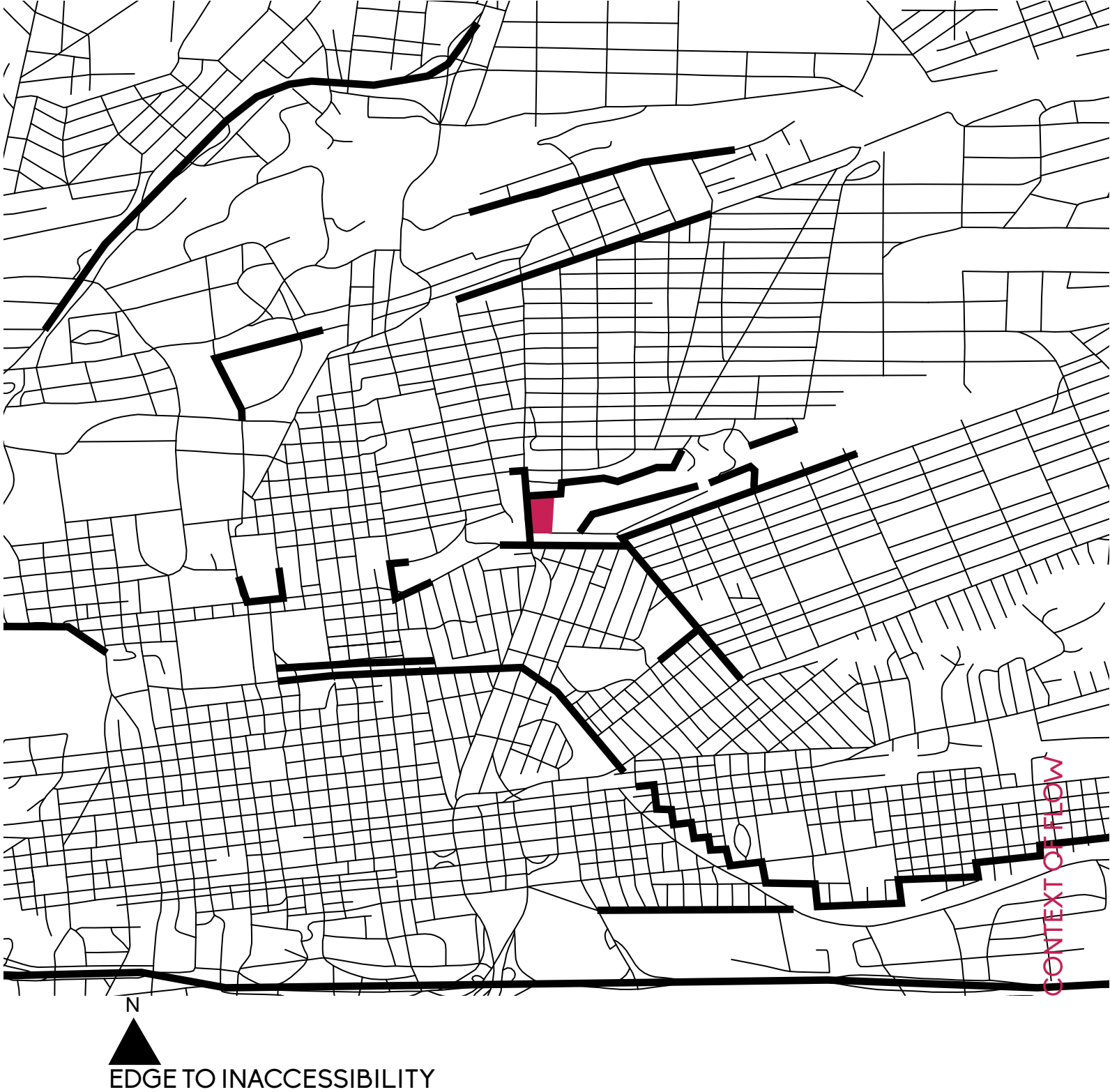
CONTEXTUAL ANALYSIS

**FIG 118 SITE
EXPRESSION 2**
*A series of
expressions assists
in fully understanding
site consitions*

On an urban scale, Yeoville sets up opportunities for the House of the Spirit as it attracts not only locals but outside dwellers as well. People walk along the streets of Yeoville daily, making their way to and to and from work and home. Small businesses sprawl the streets and people are seen gathering in these spaces. The ridge offers a place for people to congregate and interact. They often make their way along Joe Slovo and other roads to get to the top or bottom of the ridge as currently paths are very distorted and difficult to use due to the slope of the site. Many people who live in Yeoville describe it as a place with a great community, and that is why they stay there. Due to the collection of many different people

of different race, background and economic position, Yeoville has become a diverse and vibrant place that expresses the histories and stories of those living within the area.

The series of site explorations that follow unpack both macro and micro complexities of the site which sits along the edge of Joe Slovo Drive and extends itself to the areas along the ridge that are currently well-used. The studies have been arranged according to the Flow, Wary and Awakening, namely Context of Flow, Context of Wary and Context of Awakening, in order to determine what the site stands as and how the House of the Spirit can bring about change.



EDGE TO INACCESSIBILITY

It is clear that there are many edges surrounding the site that remain inaccessible to the pedestrian. On the western edge of the site, along Joe Slovo, there is a large wall that blocks it off from the street. In

addition, due to the slope of the site, it cannot currently be walked up as it is too steep and rocky. These edges can be broken down by creating new direct routes that increase ease and access.

FIG 119 EDGE TO INACCESSIBILITY
*The map
identifies place of
inaccessibility in
Yeoville and the
surrounds*

KEY

- Edges of inaccessibility
- Site



FIG 120 BUILT FORM
The noll map shows all built form in white

KEY

- Site
- Ridge definition



FIG 121 ATTRactions
The map indicates the most significant attractions in the area

KEY

- Site

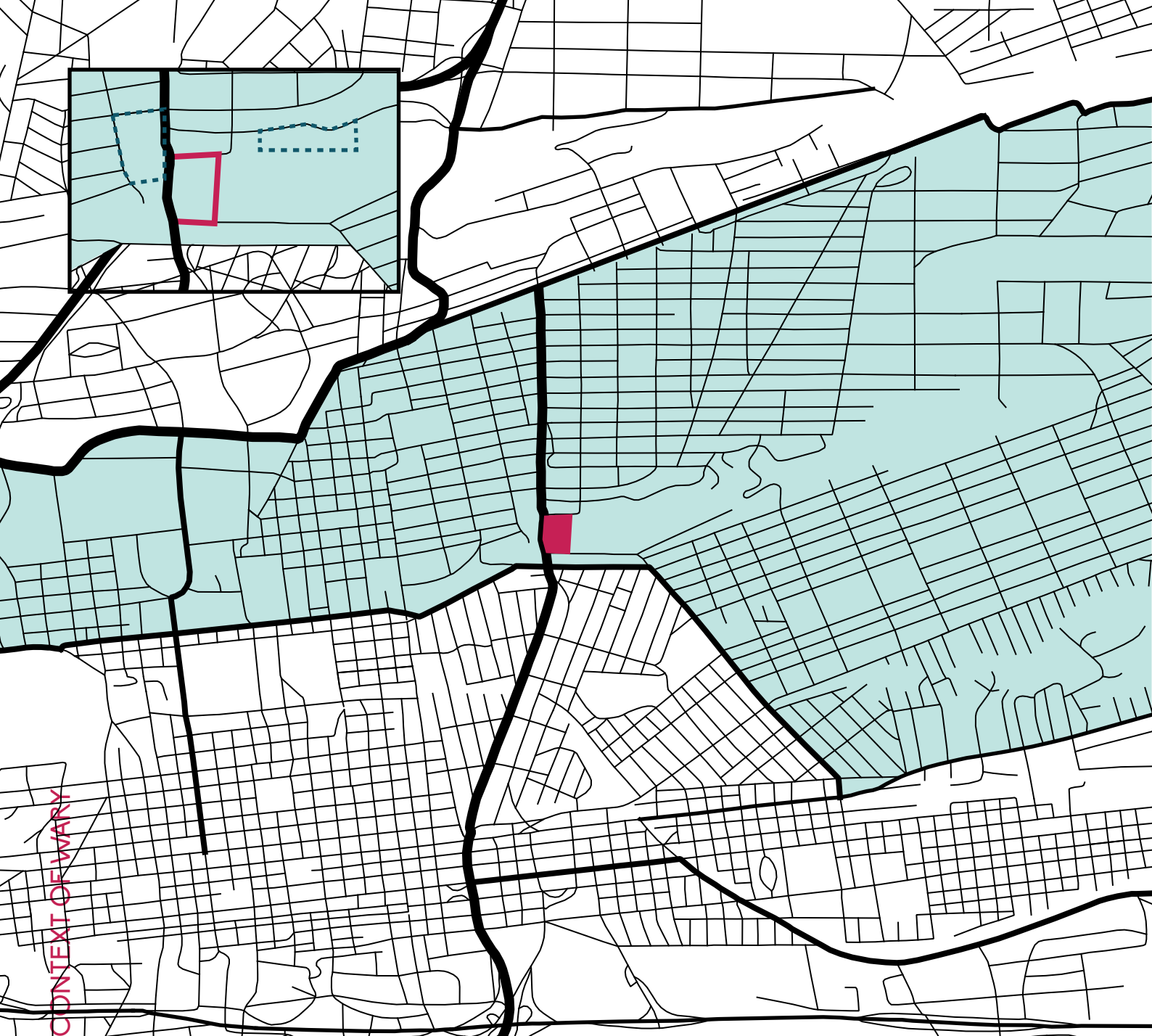
STREET VERSUS BUILT FORM

The map indicates that the ridge acts as a divider between dense suburbs on the north and sprawl with larger, commercial buildings in the south. While the built form of the north follows a pattern and grid formation, the built form in the south is more random in patterning.

ATTRactions

Main attractions are distributed along the east- west axis. They comprise of areas of shopping, large housing complexes, student housing, parks and clinics. Most of the suburb of Yeoville is residential

with a few areas of shopping and restaurants.



MOVEMENT IN THE AREA

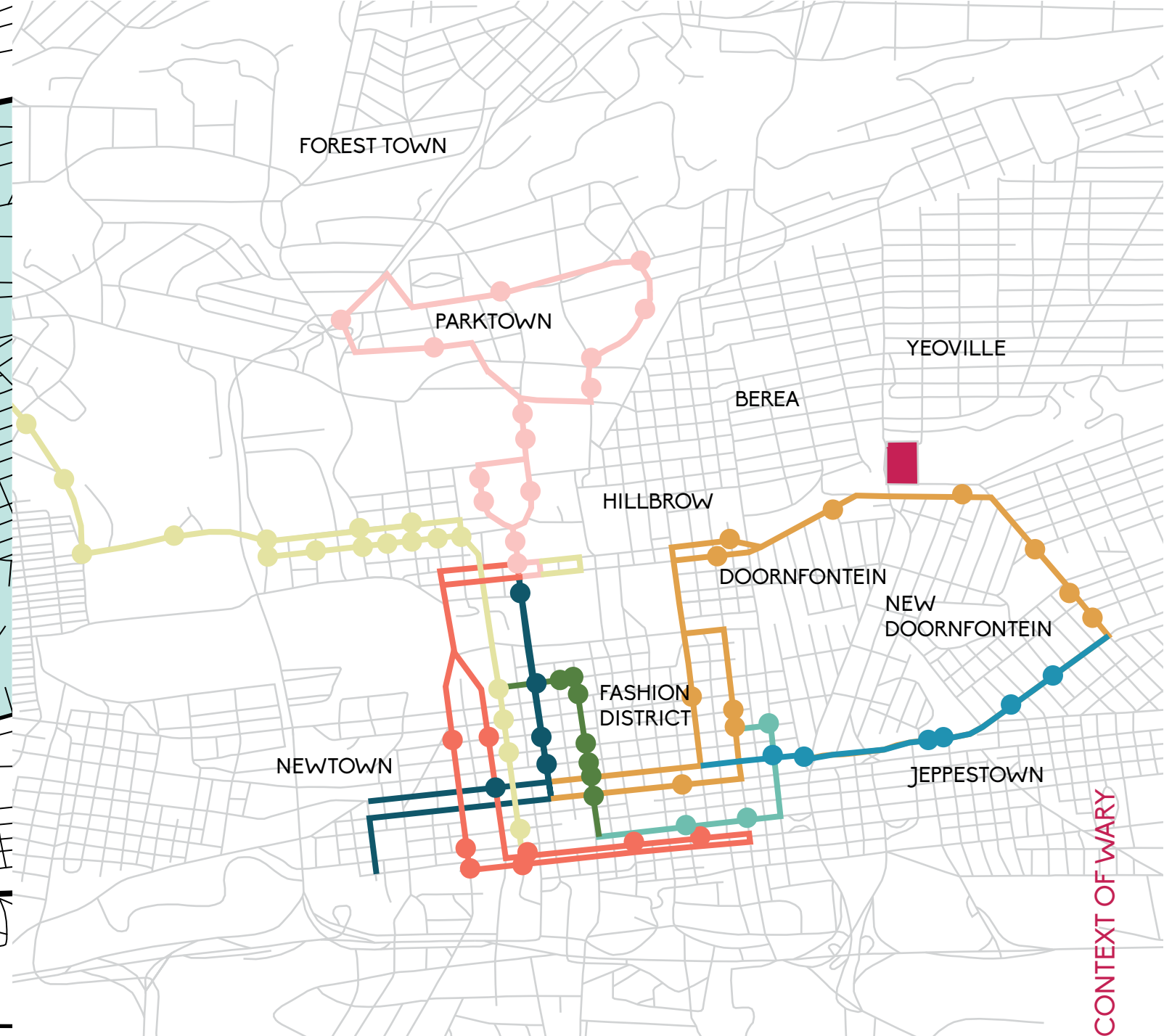
The site sits along the main road of Joe Slovo. The street is busy with both cars and pedestrians moving in the north- south direction. In addition smaller movement paths move in the opposite direction,

pulling people from the suburbs into the inner city.

FIG 122 MOVEMENT
The map represents the main movement paths people and cars take daily

KEY

- Site
- Main movement paths
- Main activity zones



LINKS

The Rea Vaya bus route moves along the bottom of the site after doing a loop around Doornfontein and New Doornfontein. The transport links then move through the inner city and extend to northern

suburbs such as Parktown and Auckland Park.

FIG 123 LINKS
The map indicates the Rea Vaya bus routes

KEY

- Site

Source: Rea Vaya, Integrated Map [Online] Available at: <http://www.reavaya.org.za/rea-vaya-integrated-map>



N

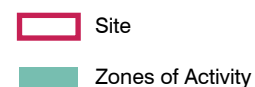
ZONES OF ACTIVITY

This map shows areas of high activity ranging from relaxing to play and worship. Many other activities also occur, however these are the main ones and begin to define how the space is used.



FIG 124 ZONES OF ACTIVITY
The map indicates areas of high activity as well as the type of activities that occur within them

KEY



N

CONTEXT FOR WORSHIP

Churches of all different denominations scatter the areas of Hillbrow, Berea and Yeoville. Some churches are fixed buildings with defined entrances and exits, however the worship area along

the north side of the ridge, near site, remains untouched. Gatherings take part under the shade of trees, out in the open air.

FIG 125 CONTEXT FOR WORSHIP
The map shows where worship space exists

KEY

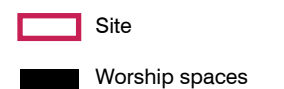


FIG 126 SITE
PERSPECTIVE
*Looking towards site
from Ponte City over
Joe Slovo Drive*



CHAPTER 6

Design Vision and objectives

*Conceptual ideas, design proposals
and design development*



DESIGN OBJECTIVES	162
FIRST DESIGN PROPOSAL	168
REIMAGINED CONCEPTUAL IDEAS	172
DESIGN DEVELOPMENT	174
TOWARDS A FINAL DESIGN	188
FINAL DESIGN	204

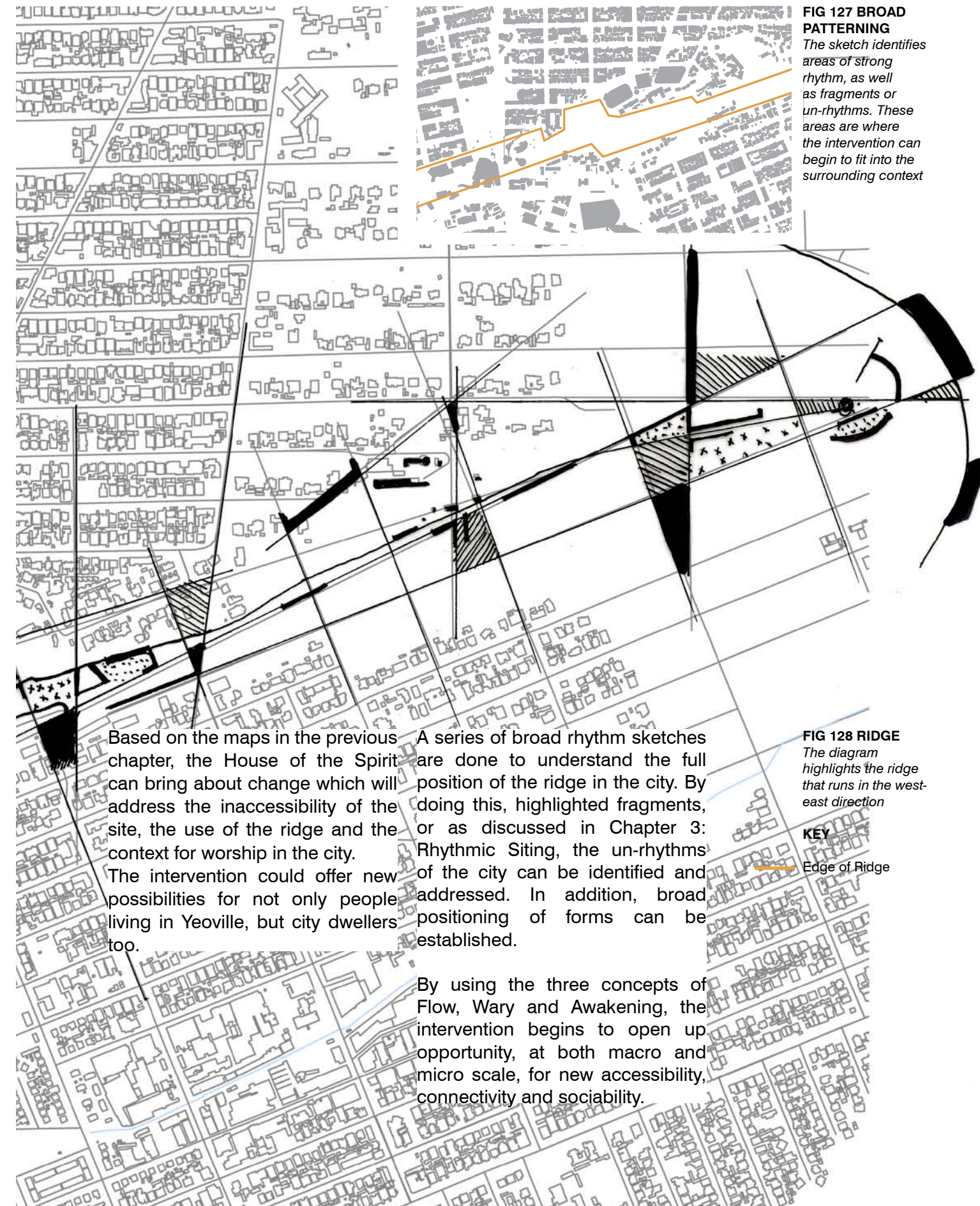


FIG 127 BROAD PATTERNING

The sketch identifies areas of strong rhythm, as well as fragments or un-rhythms. These areas are where the intervention can begin to fit into the surrounding context

FIG 128 RIDGE

The diagram highlights the ridge that runs in the west-east direction

KEY

Edge of Ridge

Based on the maps in the previous chapter, the House of the Spirit can bring about change which will address the inaccessibility of the site, the use of the ridge and the context for worship in the city. The intervention could offer new possibilities for not only people living in Yeoville, but city dwellers too.

A series of broad rhythm sketches are done to understand the full position of the ridge in the city. By doing this, highlighted fragments, or as discussed in Chapter 3: Rhythmic Siting, the un-rhythms of the city can be identified and addressed. In addition, broad positioning of forms can be established.

By using the three concepts of Flow, Wary and Awakening, the intervention begins to open up opportunity, at both macro and micro scale, for new accessibility, connectivity and sociability.

SANDY SITE

The site is the remains of a building site so it is predominately flat and sandy. Many of the original stone walls and steps of the start of the building remain

Through a combination of on-site research and digital mapping, the following map begins to break down the site and its surrounds. Walls have been put in around buildings which define them from the ridge. Vegetation and gradient begin to define an edge of buildable space.

The site, originally planned to be a church, stands as a half-built ruin. Some walls still stand and most of the site is flat and sandy, with the edge of vegetation defining the beginning of the steep slope.

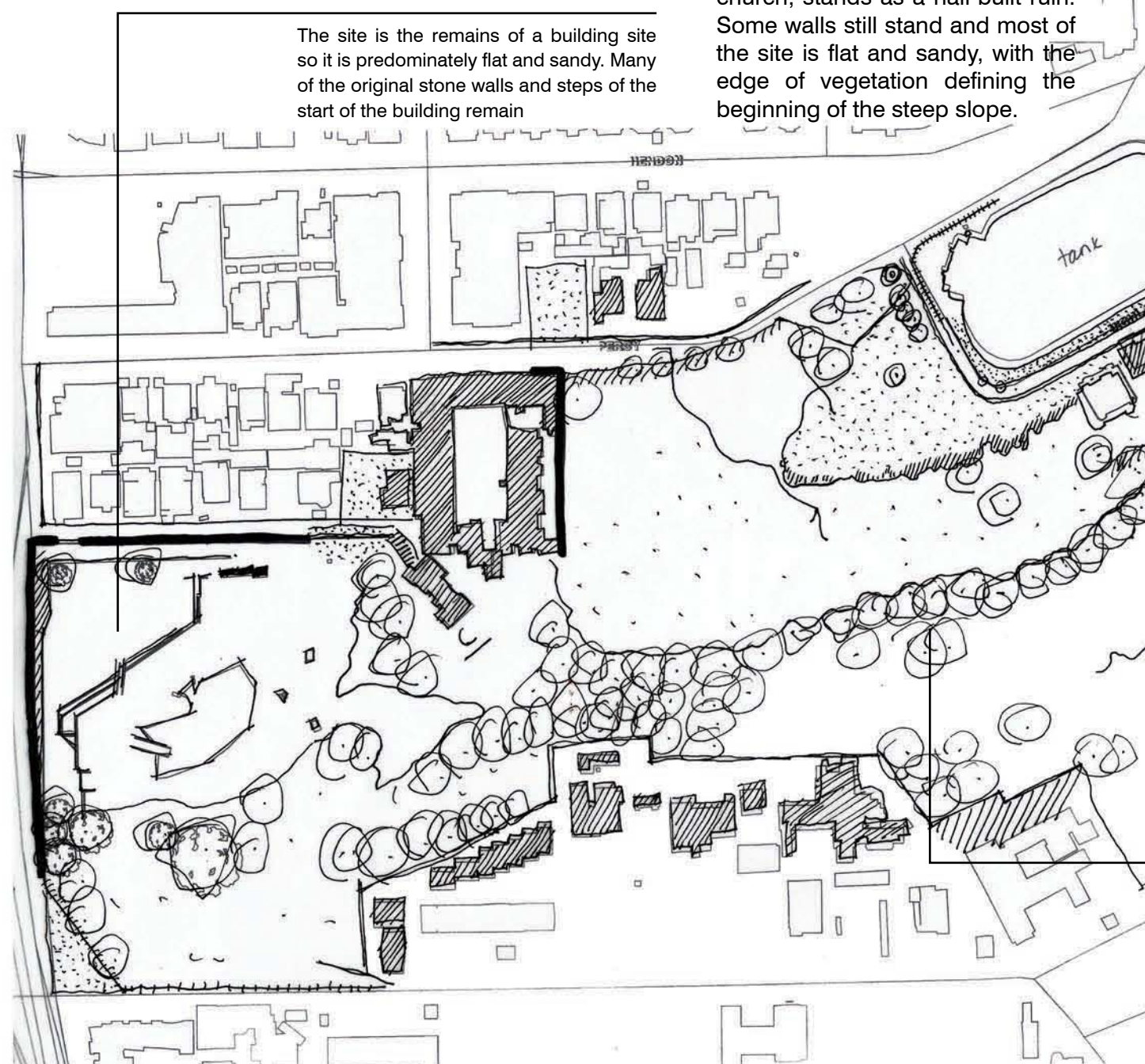


FIG 129 SITE DEFINITION

The sketch indicates the conditions on site and part of the ridge

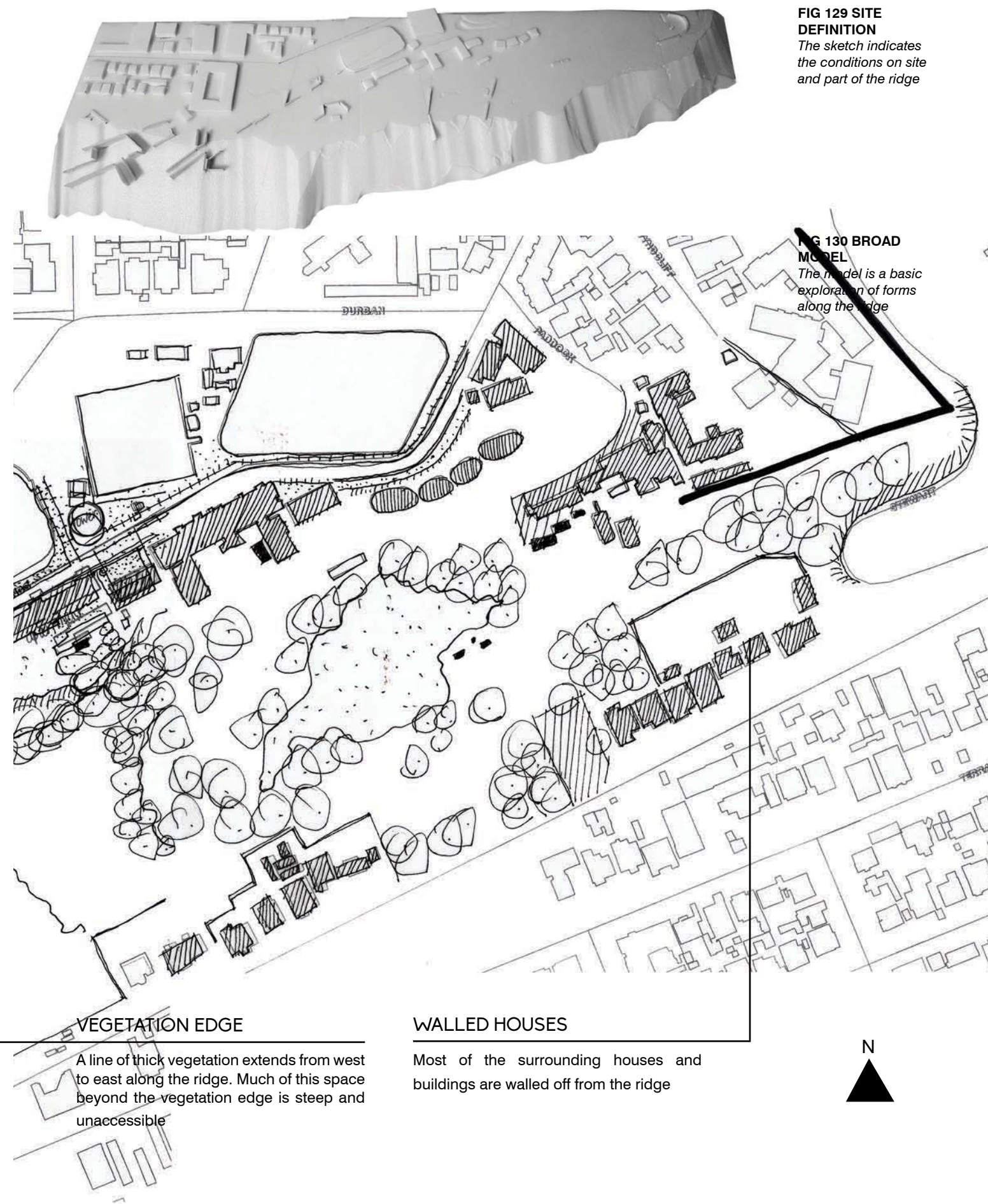


FIG 130 BROAD MODEL

The model is a basic exploration of forms along the ridge

VEGETATION EDGE

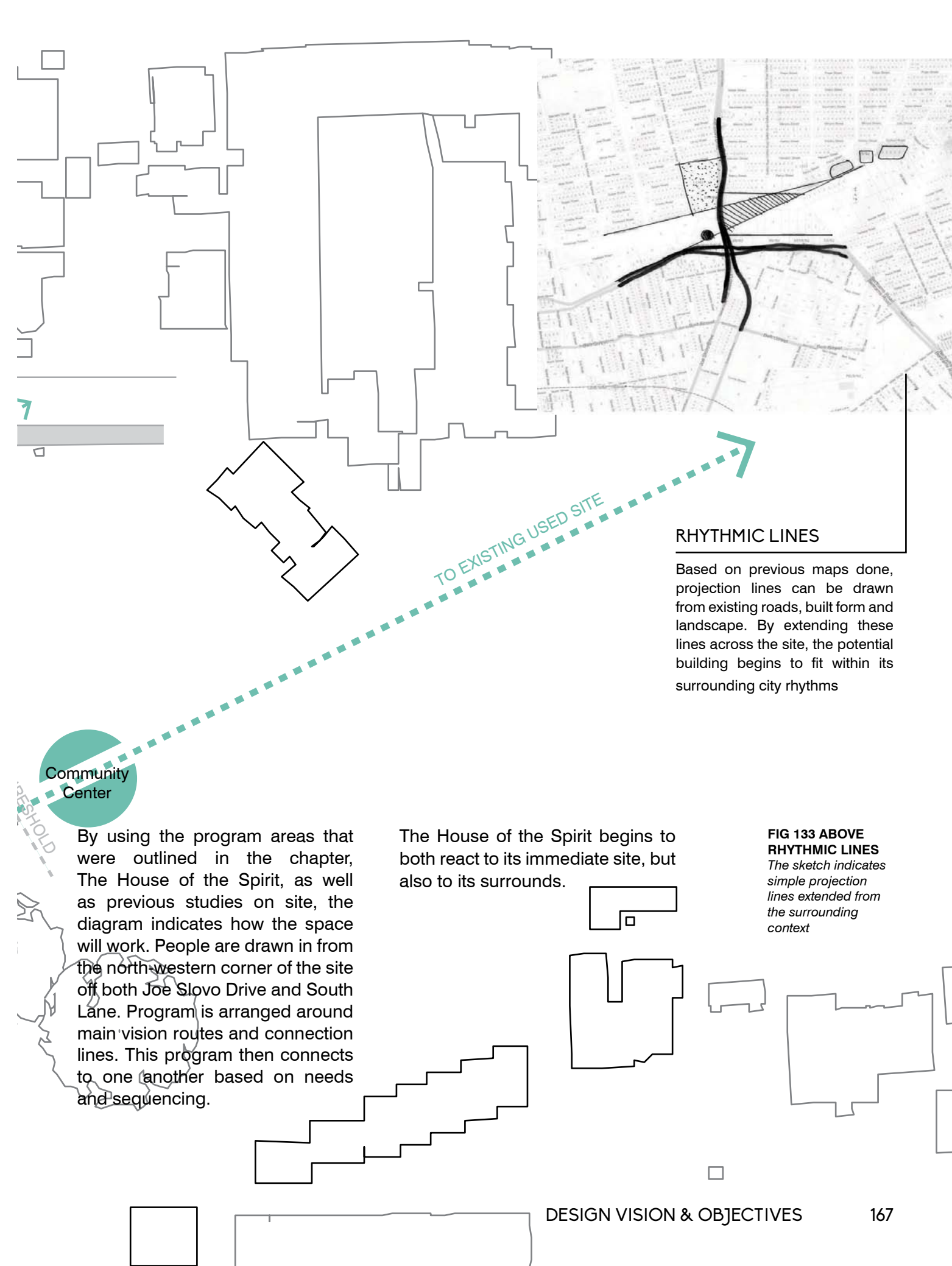
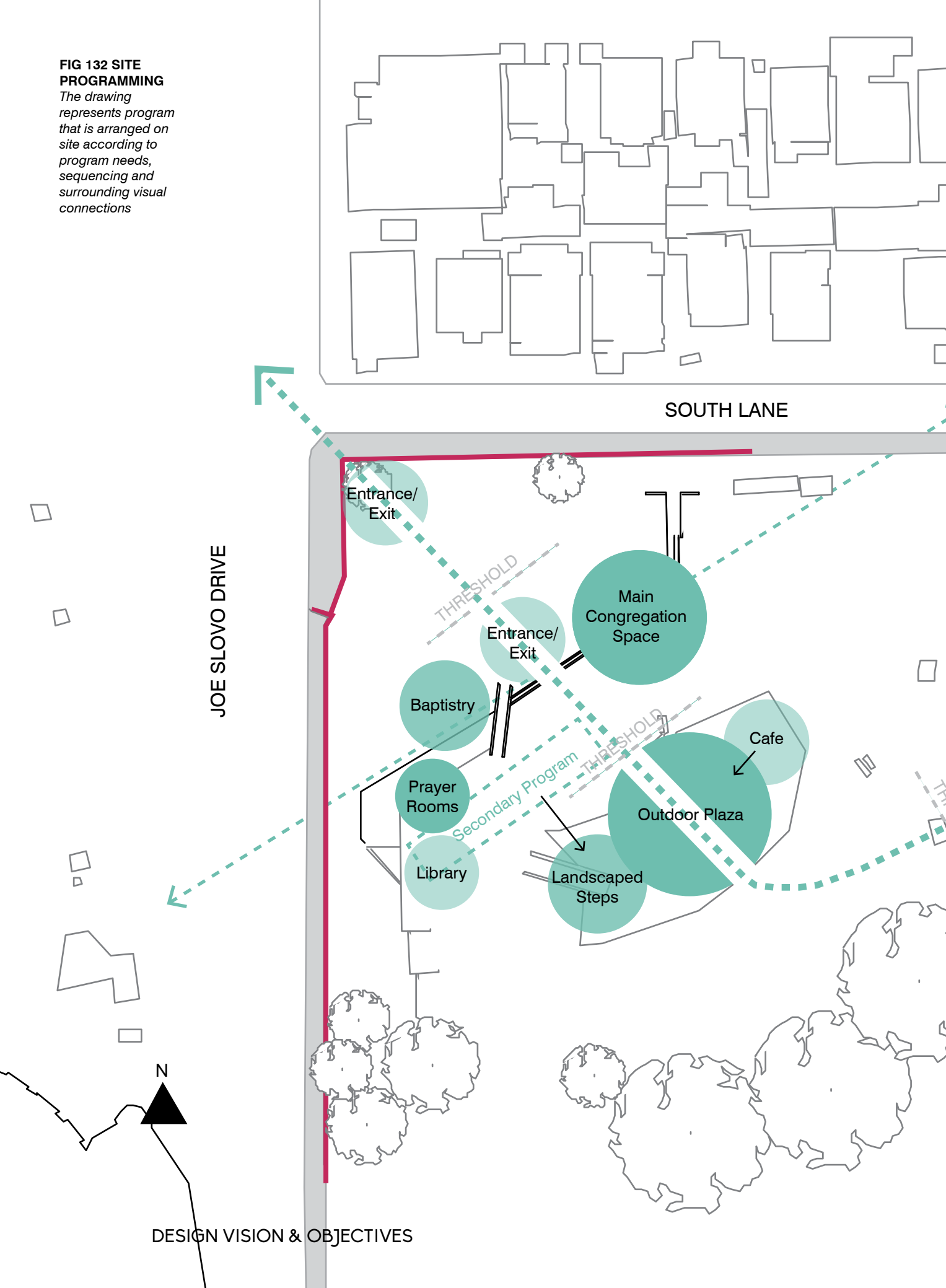
A line of thick vegetation extends from west to east along the ridge. Much of this space beyond the vegetation edge is steep and inaccessible

WALLED HOUSES

Most of the surrounding houses and buildings are walled off from the ridge



FIG 132 SITE PROGRAMMING
The drawing represents program that is arranged on site according to program needs, sequencing and surrounding visual connections



RHYTHMIC LINES

Based on previous maps done, projection lines can be drawn from existing roads, built form and landscape. By extending these lines across the site, the potential building begins to fit within its surrounding city rhythms

Community Center

By using the program areas that were outlined in the chapter, The House of the Spirit, as well as previous studies on site, the diagram indicates how the space will work. People are drawn in from the north-western corner of the site off both Joe Slovo Drive and South Lane. Program is arranged around main vision routes and connection lines. This program then connects to one another based on needs and sequencing.

The House of the Spirit begins to both react to its immediate site, but also to its surrounds.

FIG 133 ABOVE RHYTHMIC LINES
The sketch indicates simple projection lines extended from the surrounding context

FIRST DESIGN PROPOSAL

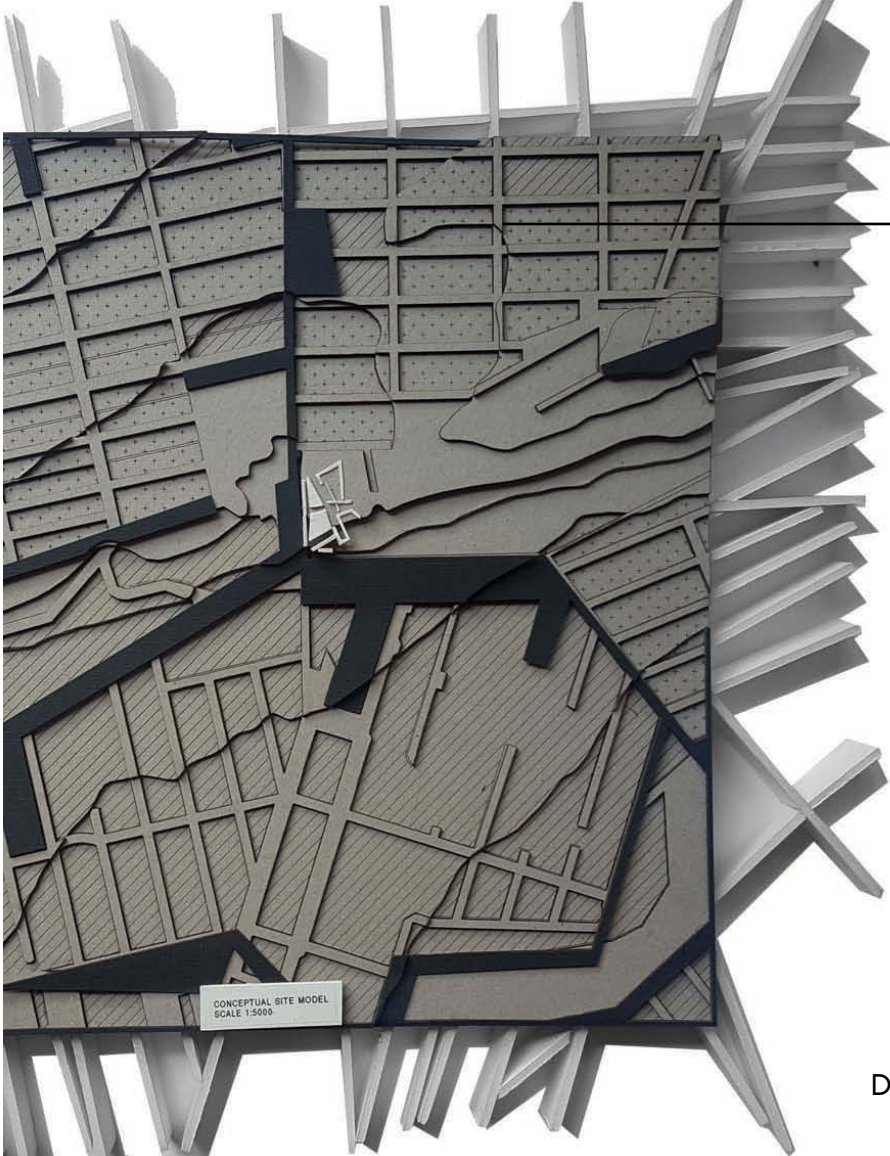
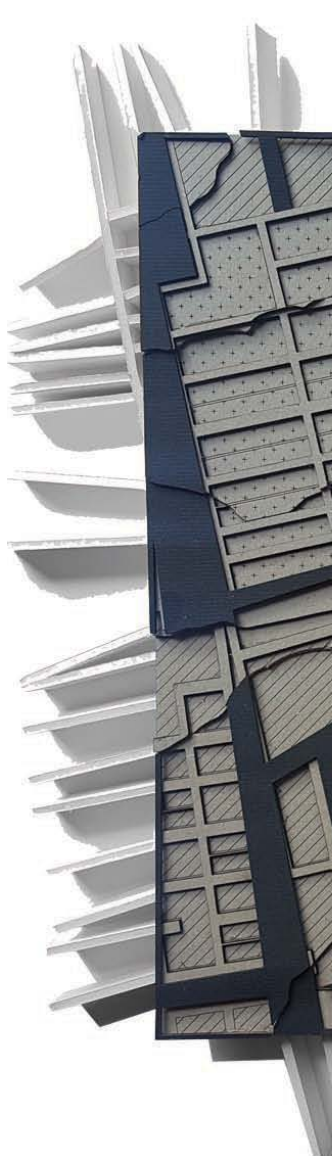
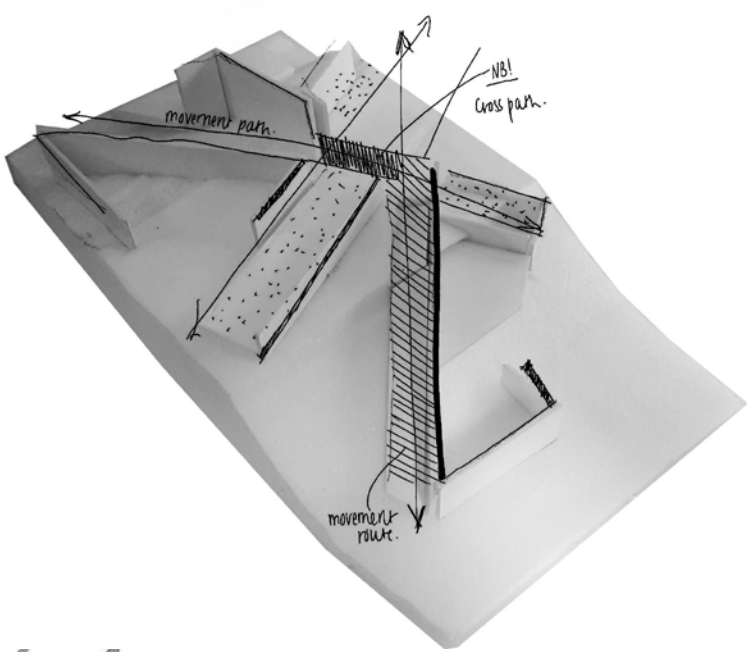
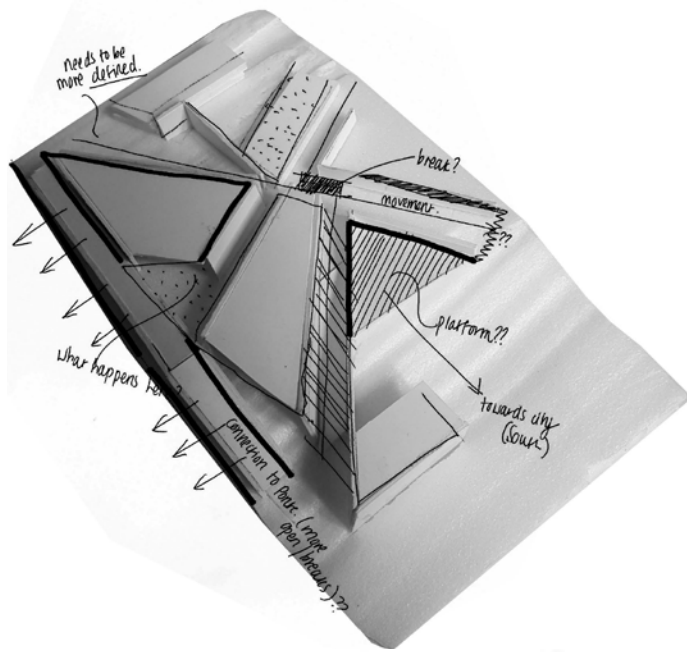
FIG 134 ABOVE
RIGHT
FIRST CONCEPT
MODELS
The models indicate
initial conceptual
planning and analysis
on site

EARLY SPACIAL ARRANGEMENTS & FIRST DESIGN DEVELOPMENT

My first conceptual sketches were taken from the patterning of the city, as well as some existing walls that are on site. Lines are drawn along these axes and pulled across the site and then forms begin to develop out of these spaces. By using a series of concept models I could explore the ideas of important movement routes, potential entrances and exits and potential connections to the city scape. The first design plan pulls people in from the north-western and south western corners of the site and through the building. A cross path allows connection and views of Ponte as well as to the rest of the ridge to the east. From the north-western threshold, a channel is made through the building that allows movement through, cross paths and a view of the city.

However, through this design stage, problems arose around the site chosen being too confining (originally a much smaller portion) and not allowing for the full development of the building. In addition, program needed to address people who currently use

the area, and specifically the ridge - *who are these people? Where are they going? What are they doing?*
And what do they need?



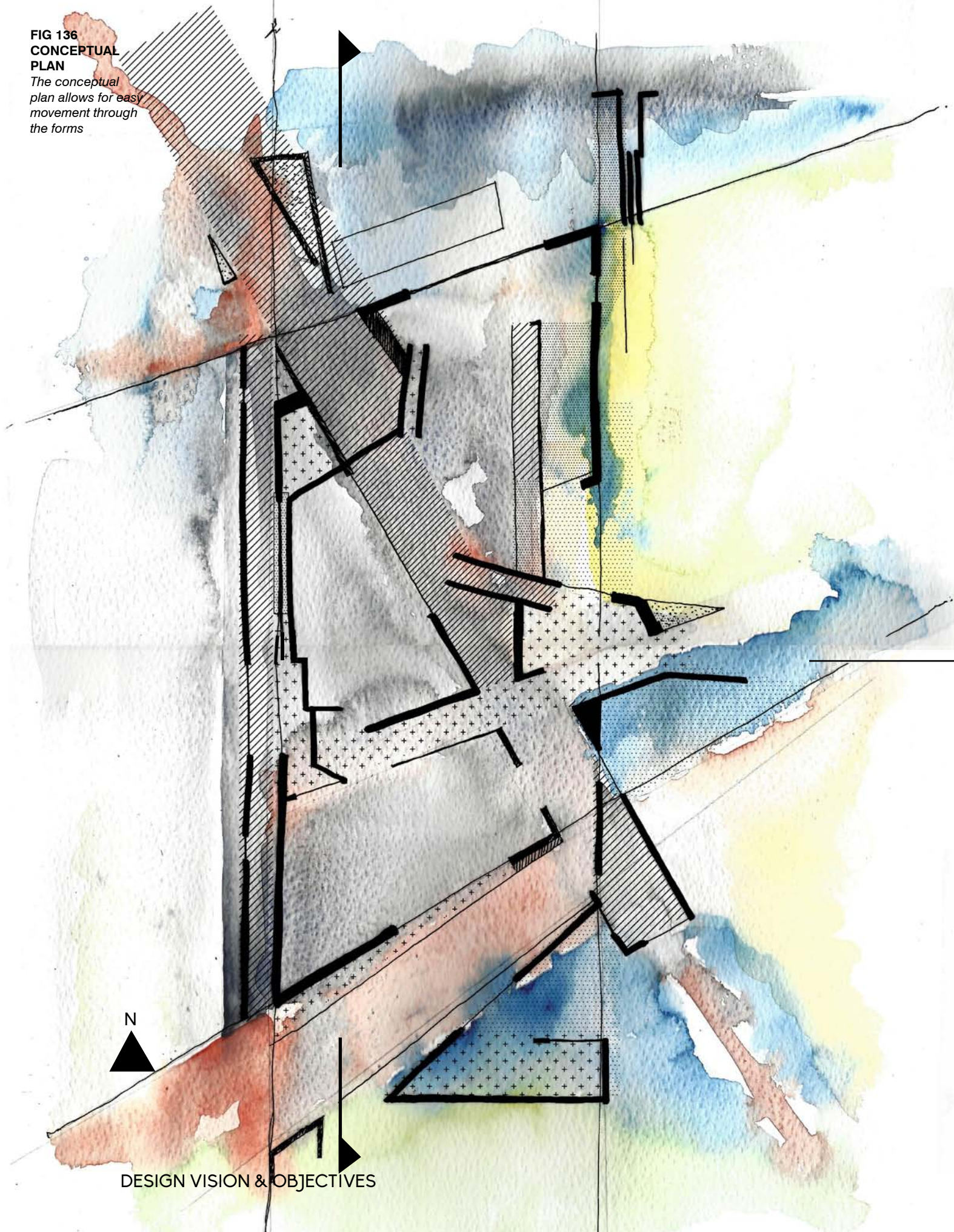
CONCEPTUAL MODELS

A series of conceptual models were made to aid in understanding the scale and proportion of the building and site. In addition, a model was made based on the map, Rhythms Shape the City, to see the intervention in its context and to determine whether it fits into the surrounding patterning

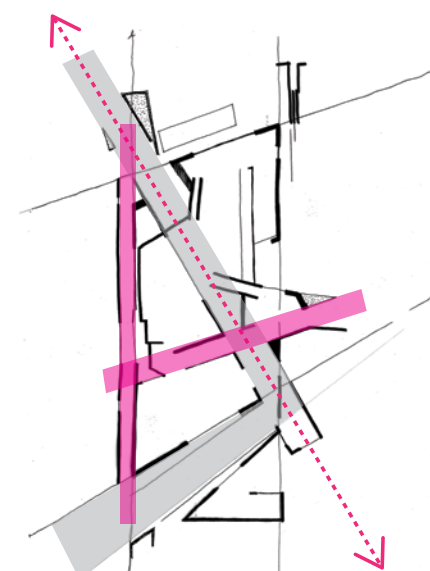
FIG 135 LEFT
RHYTHMS SHAPE
THE CITY MODEL
This model is based
off of the map
Rhythms Shape the
City

**FIG 136
CONCEPTUAL
PLAN**

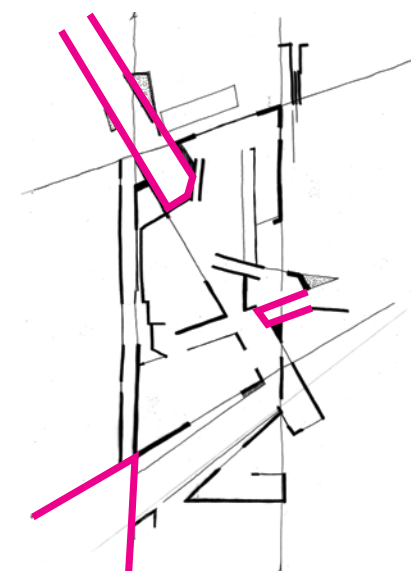
*The conceptual
plan allows for easy
movement through
the forms*



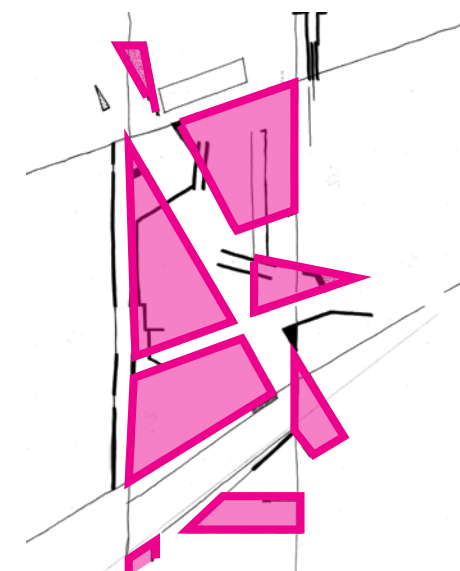
DESIGN VISION & OBJECTIVES



MOVEMENT PATHS AND ZONES



IMPORTANT THRESHOLDS



PRIMARY FORMS

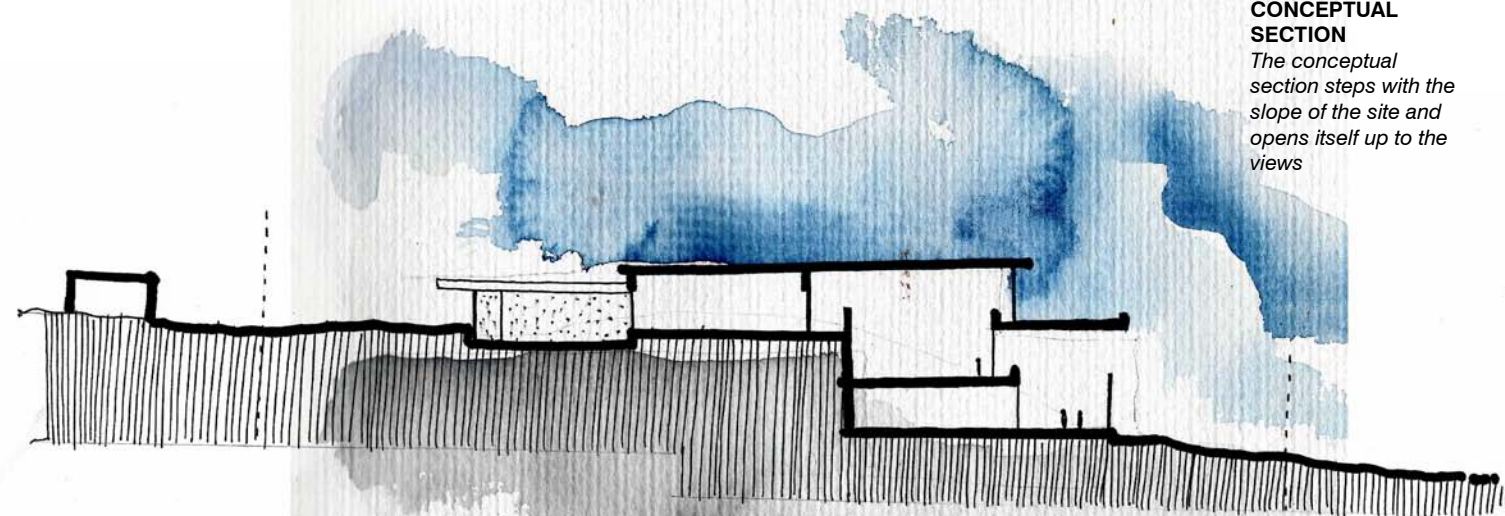
CONCEPTUAL PLANNING

The forms pull the user in from the top corner and through the building. There is a clear line of sight down the building to the city scape. Program is arranged around this path. Users can also enter from the bottom corner of the site, allowing for movement right through the building.



**FIG 137 BELOW
CONCEPTUAL
SECTION**

*The conceptual
section steps with the
slope of the site and
opens itself up to the
views*



DESIGN VISION & OBJECTIVES

REIMAGINED CONCEPTUAL IDEAS

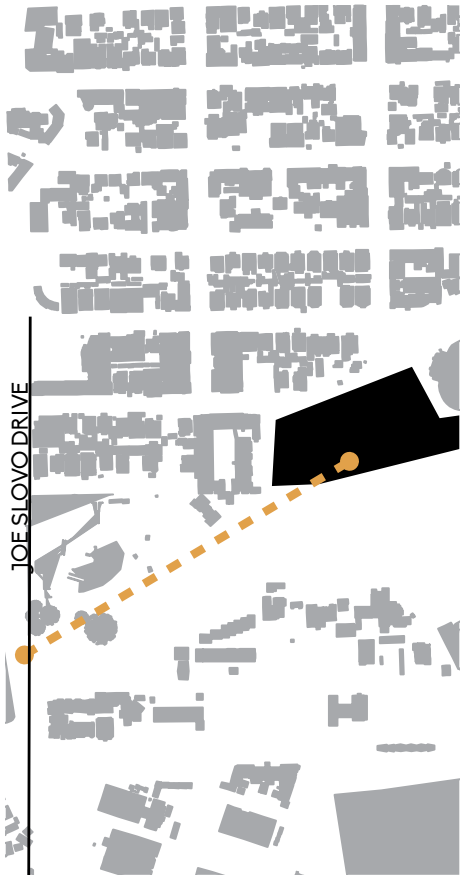
Based on some of the problems identified with the first design proposal, the core conceptual ideas are relooked at and reimagined. By doing this, these concepts are reinforced and assist with further design development.

FIG 138
CONCEPTUAL IDEAS
Main conceptual ideas have been reimagined and reinforced to influence further design development

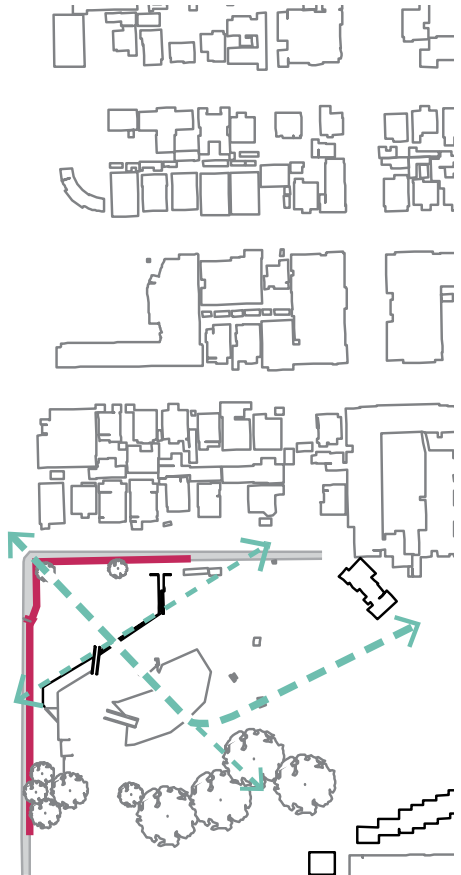
CONCEPTUAL IDEAS AND DESIGN BASED ON OBJECTIVES



PROJECTED RHYTHM LINES
Projection lines are extended from existing rhythms in the city. These line shape the way the building will fit into the existing rhythms and begin to influence form



DIRECT CONNECTION
Direct connection is made from below Joe Slovo street to the existing well-used worship site. This will influence activity along this line by making it accessible



PULL THROUGH BUILDING
From the corner of South Lane and Joe Slovo Drive, users are pulled through the site and connect with the direct path. In addition, visual connections are made to the city



USE OF LANDSCAPE
The activities that currently take place on the used site are in the open. Thus, it is important to maintain the strong connection to the landscape

DESIGN DEVELOPMENT

FIG 139
CONCEPTUAL
PLAN SKETCH 1
Conceptual planning
is developed further

FIG 140
CONCEPTUAL
PLAN SKETCH 2
The main pull through
the building is
developed further

MORE DEVELOPED SPACIAL ARRANGEMENTS & PROGRAMMING

With the reimagined concepts, the first design proposal is developed further. Through the previous analysis around the Rhythmic City, a series of initial design concepts can be identified. It is vital that this invention fits into the surrounding city landscape, thus by using the existing grids and natural typology, lines can be drawn that hold the building in place. These lines and subsequent forms ground the building in its context.

Also, by the contextual analysis, present movement paths and possible connection points can be identified. By pulling people through the corner of the site and towards the common site that is currently well used, integration can be made between the existing activities and the House of the Spirit. By reestablishing direct routes from the lower and upper streets, accessibility on the site is increased, allowing for more people to make use of the steep site.

Problems that need to be addressed in the design development to

follow is to fully engage with the site and incorporate areas of program that allow people who are already using it to move into it easily. In addition, the building needs to incorporate more of the landscape and green areas need to work with the surrounds.

PLANNING DEVELOPMENT

Based on the projection lines, the basic forms begin to take shape. The planning moves away from the more rigid pattern on the first design proposal towards a more free layout. The main pull through the building is developed further.

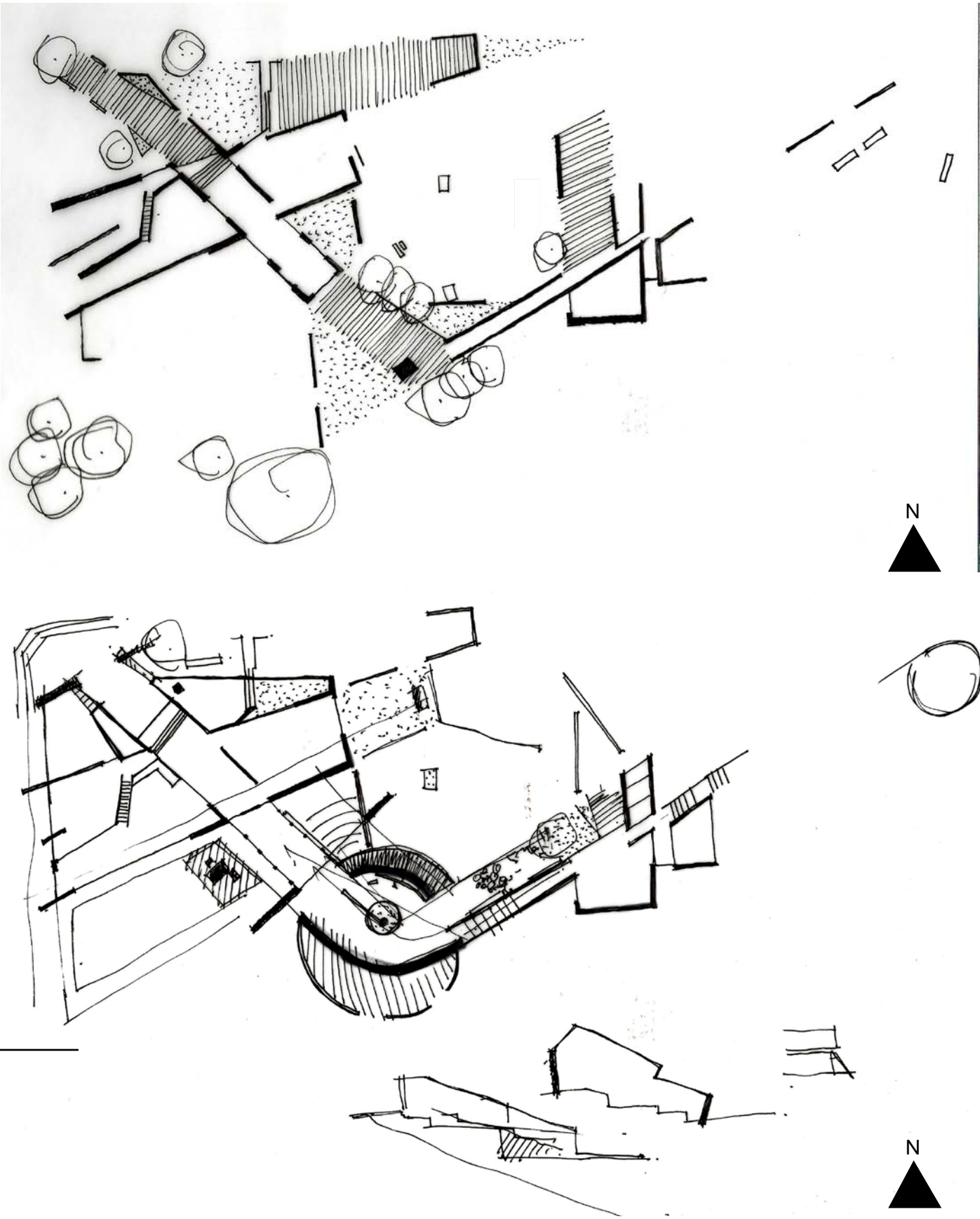


FIG 141-142
RIGHT AND FAR
BELOW RIGHT
CONCEPTUAL
PLAN SKETCH 3
& 4

The program
planning is
developed further

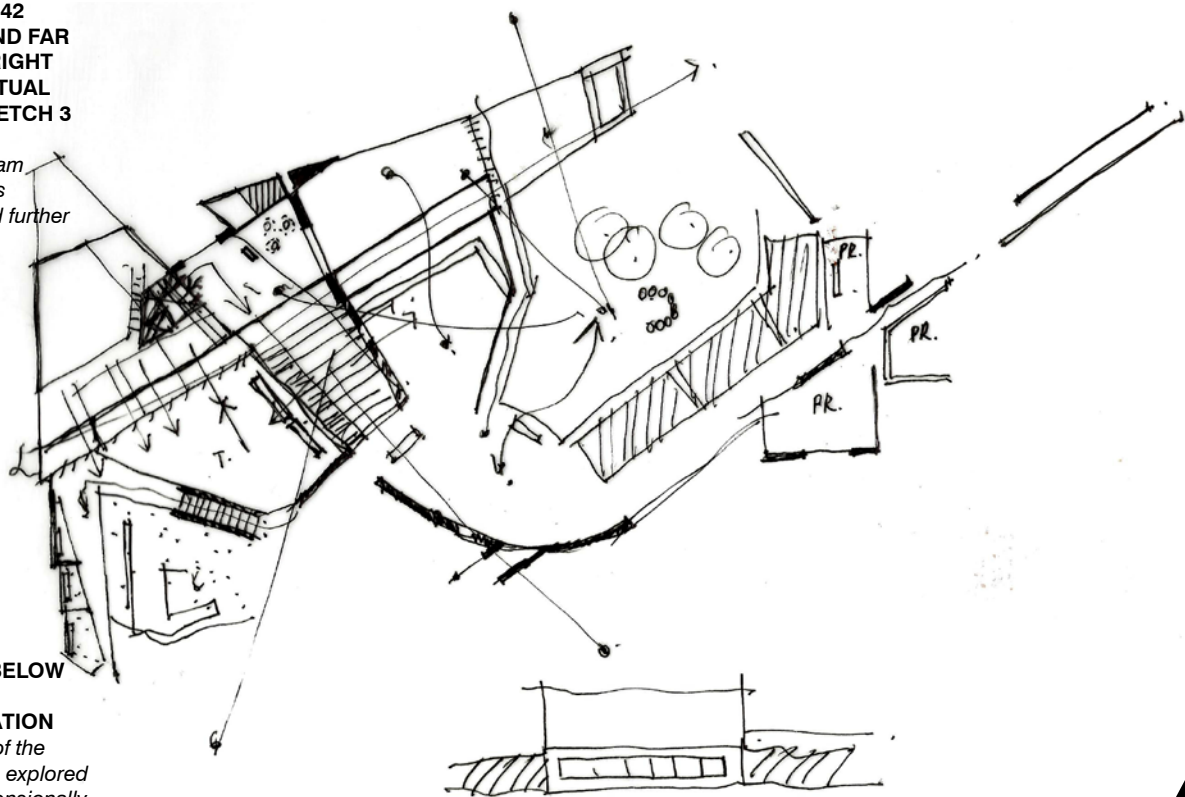


FIG 143 BELOW
FORM
EXPLORATION

The form of the
building is explored
three-dimensionally

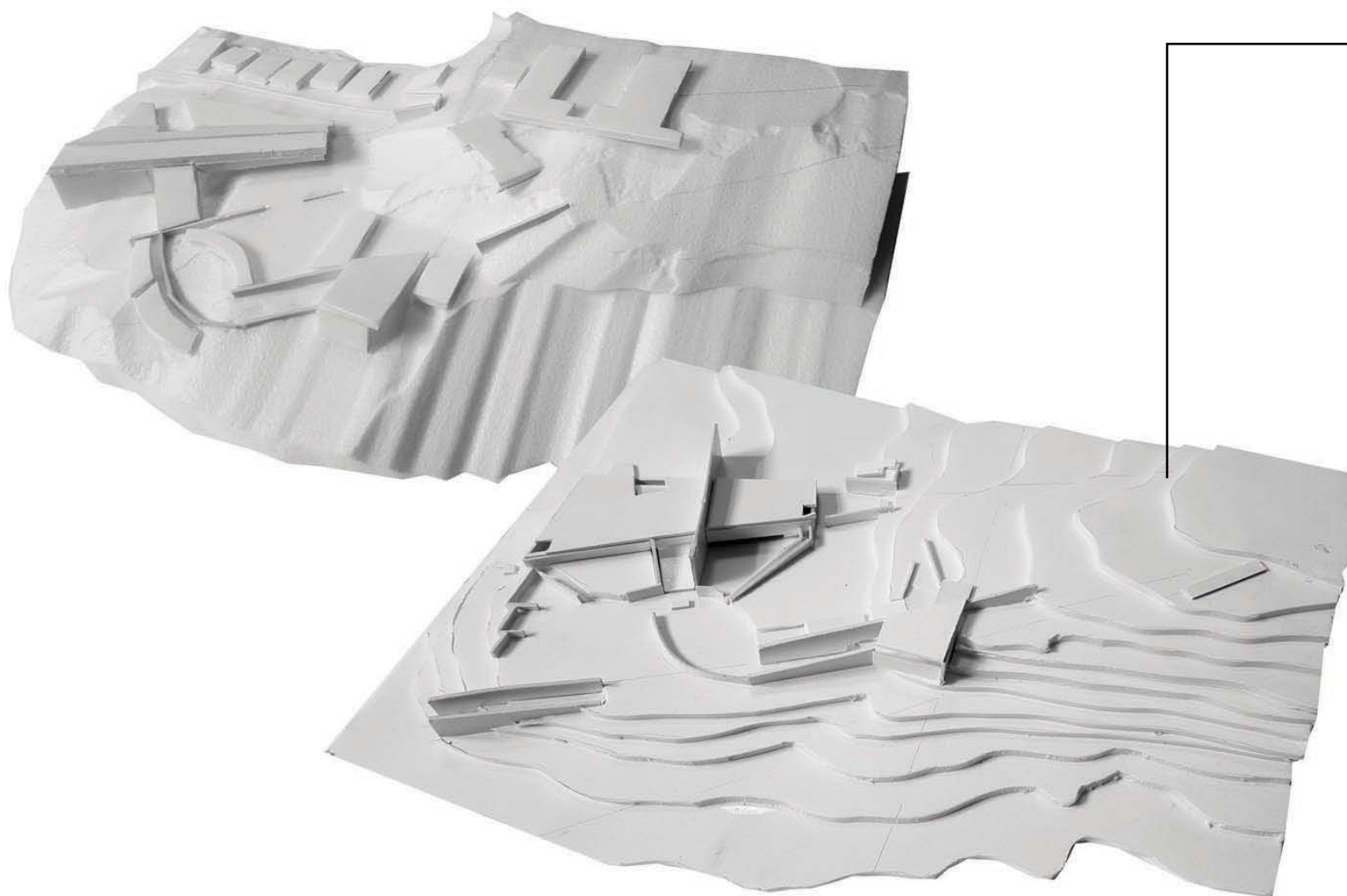
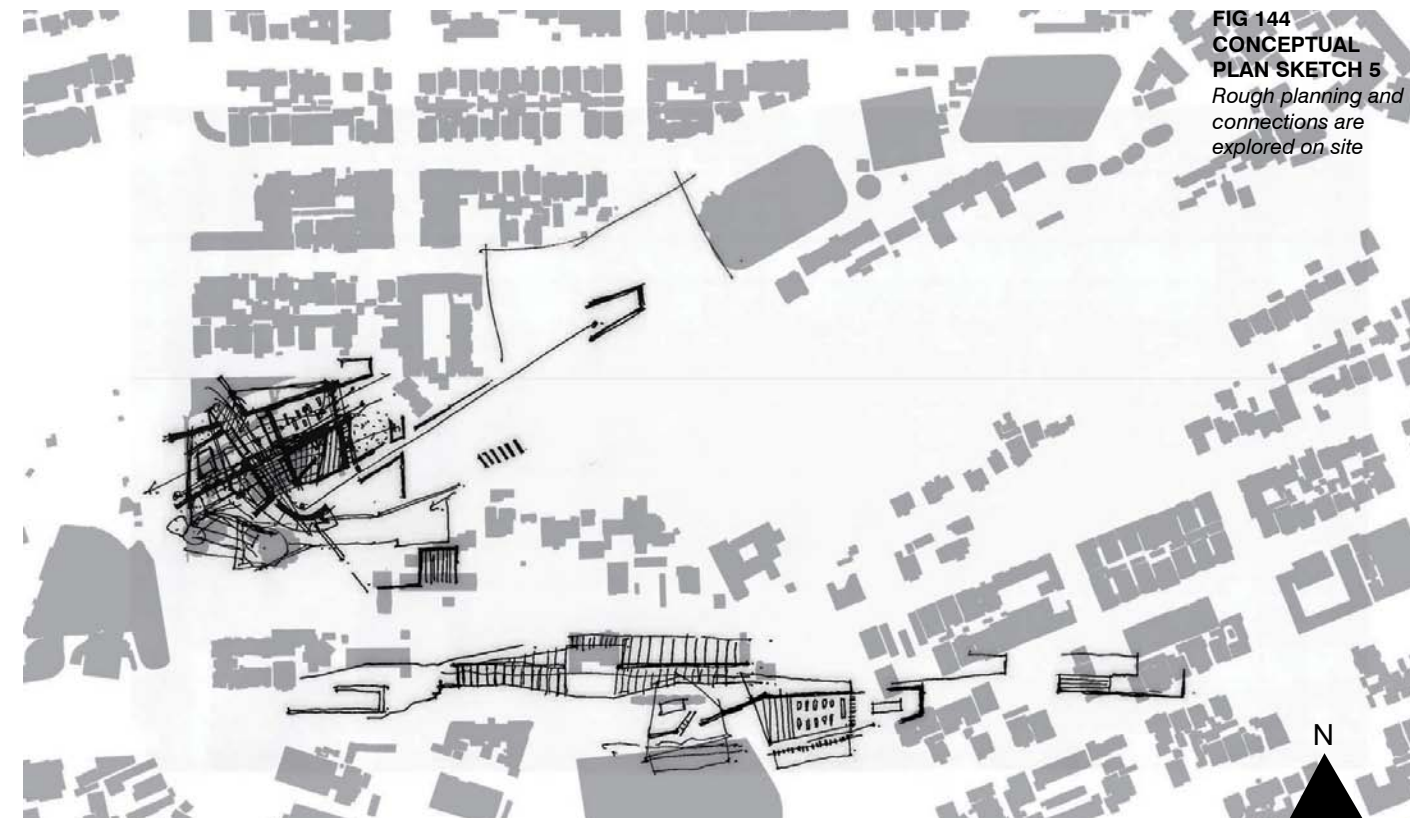


FIG 144
CONCEPTUAL
PLAN SKETCH 5
Rough planning and
connections are
explored on site



MODEL DEVELOPMENT

A series of models are made to explore the
three-dimensional form and proportion of
the building.

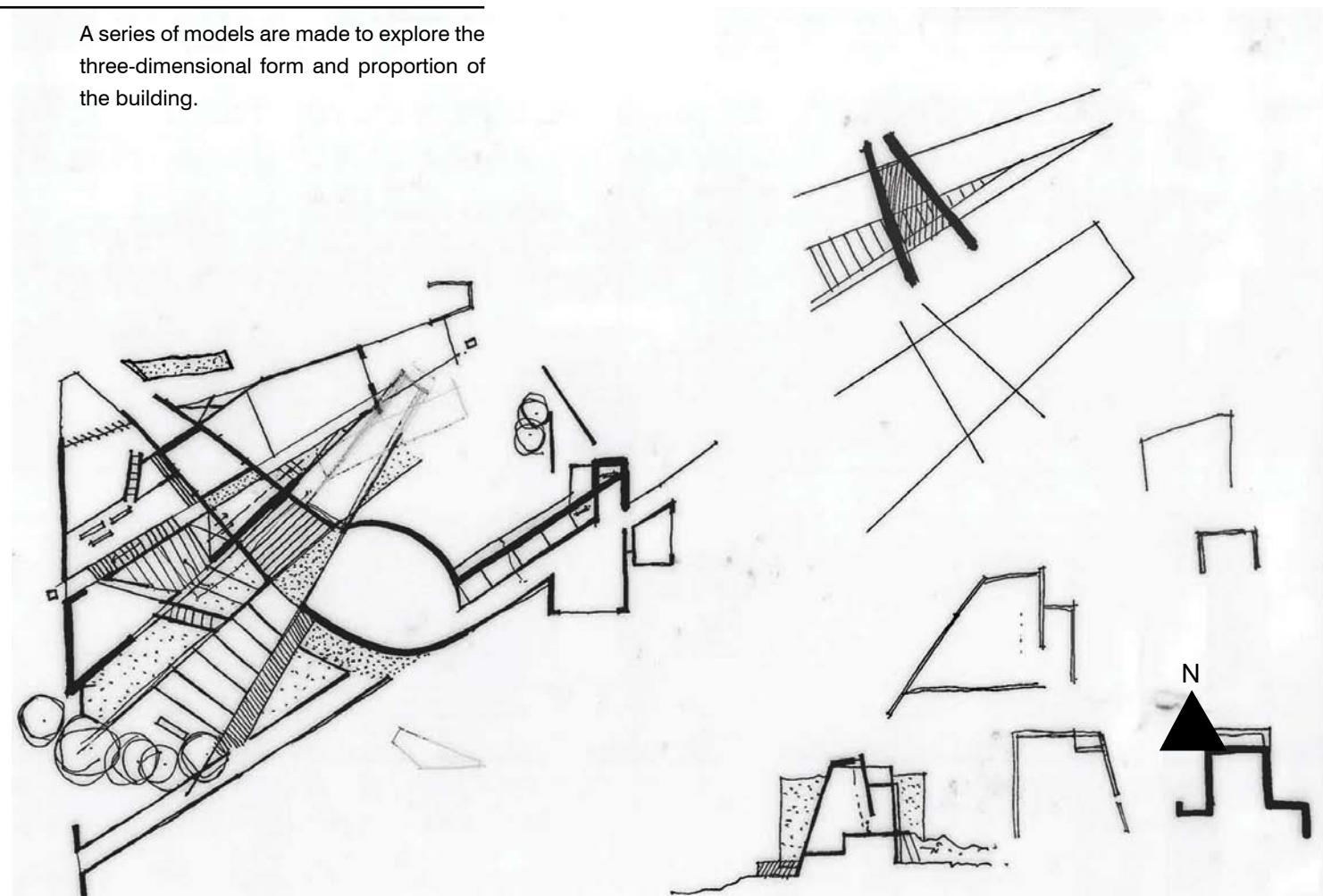


FIG 144 SKETCH PLAN
Individual spaces are defined and interior/ exterior relationships explored

Scale 1:50

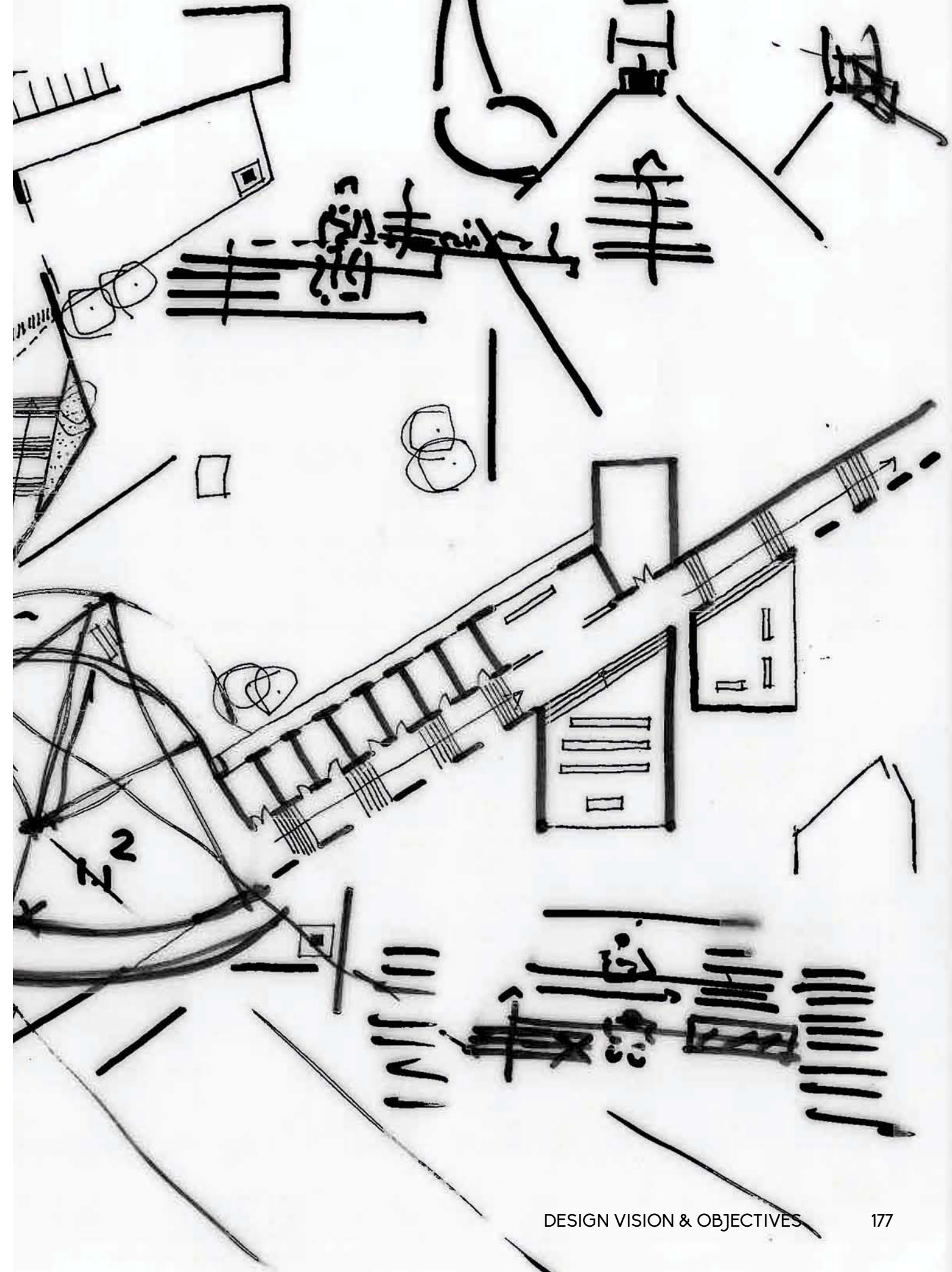
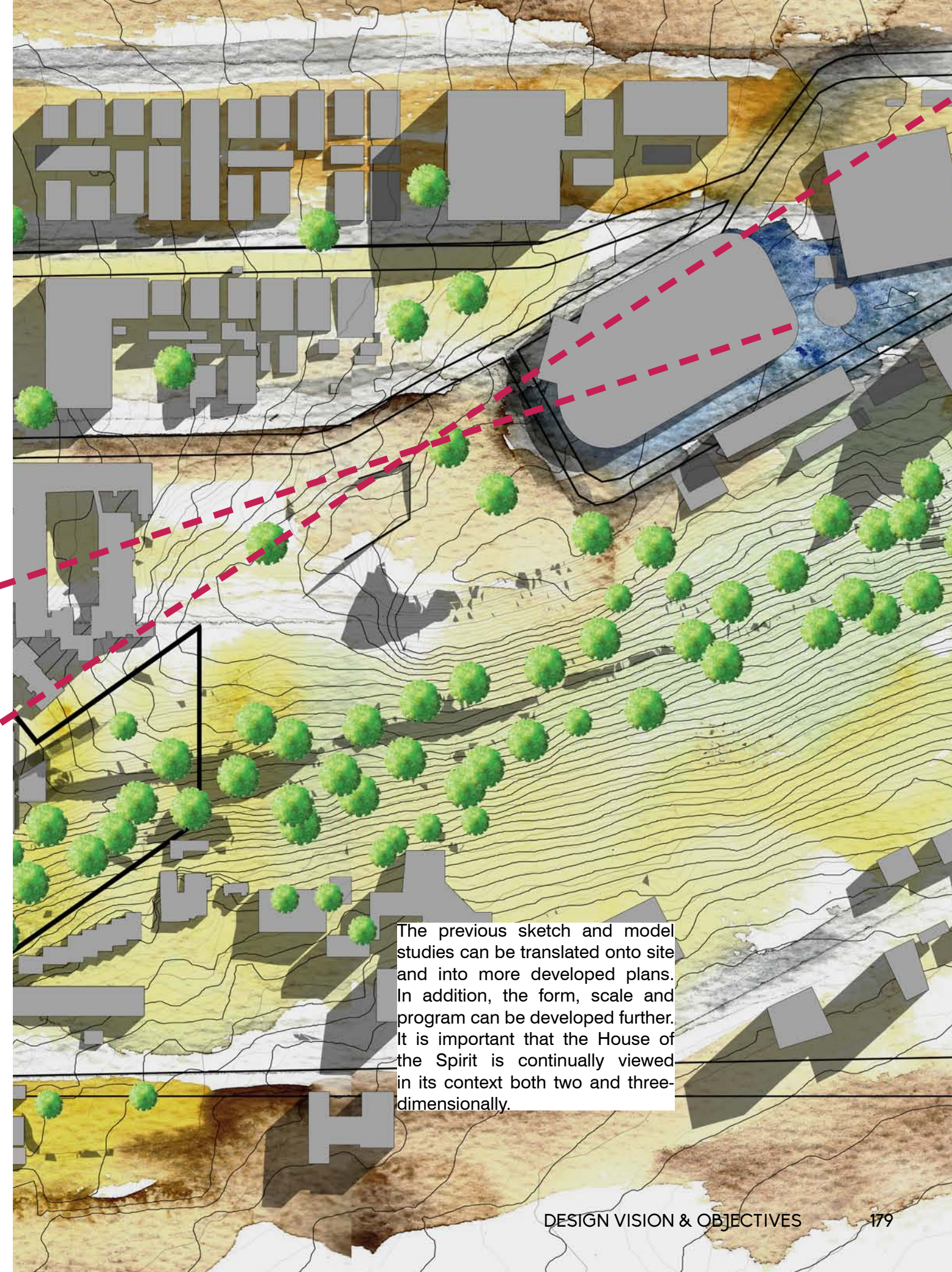
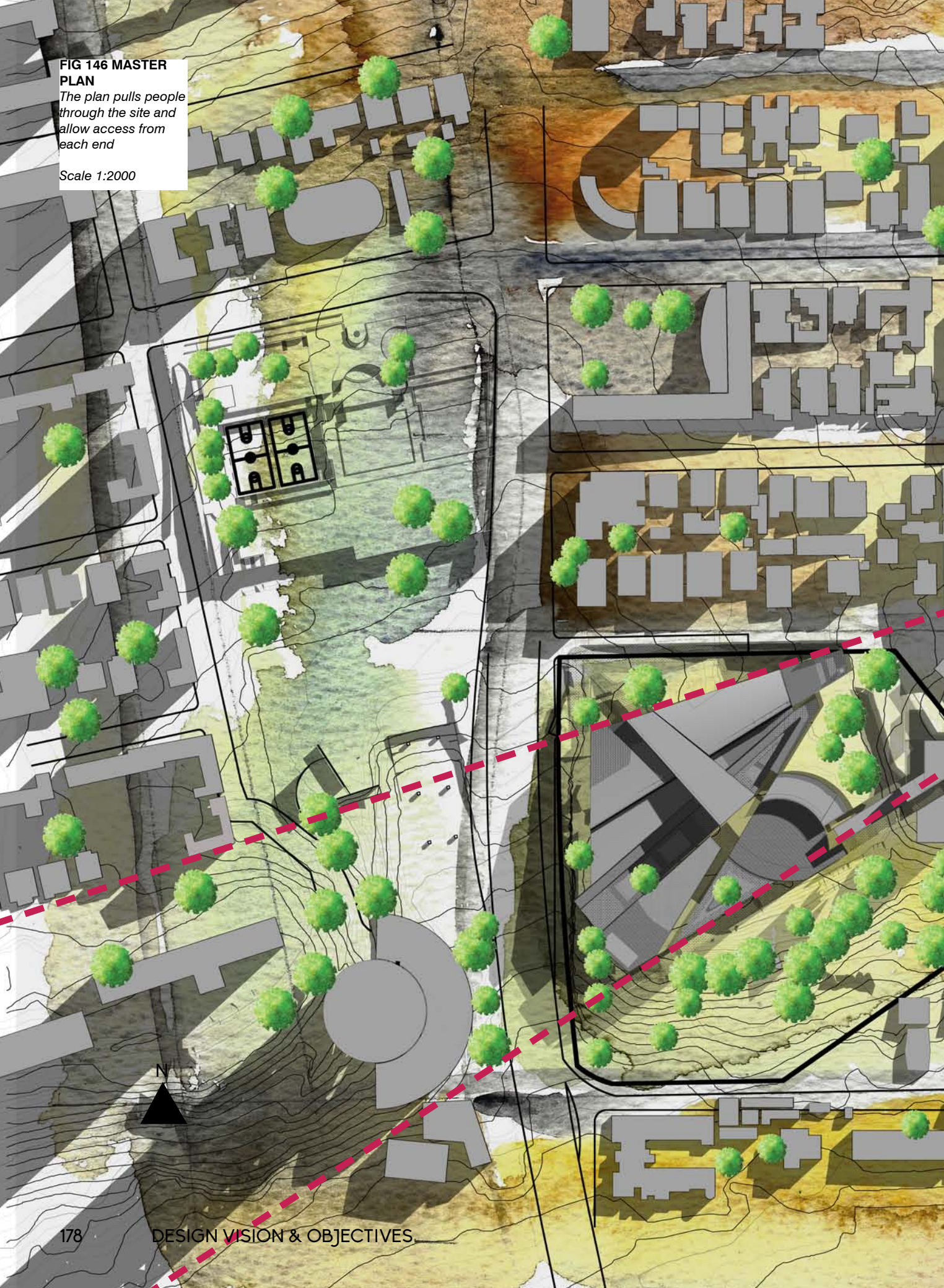


FIG 146 MASTER PLAN
The plan pulls people through the site and allow access from each end
 Scale 1:2000



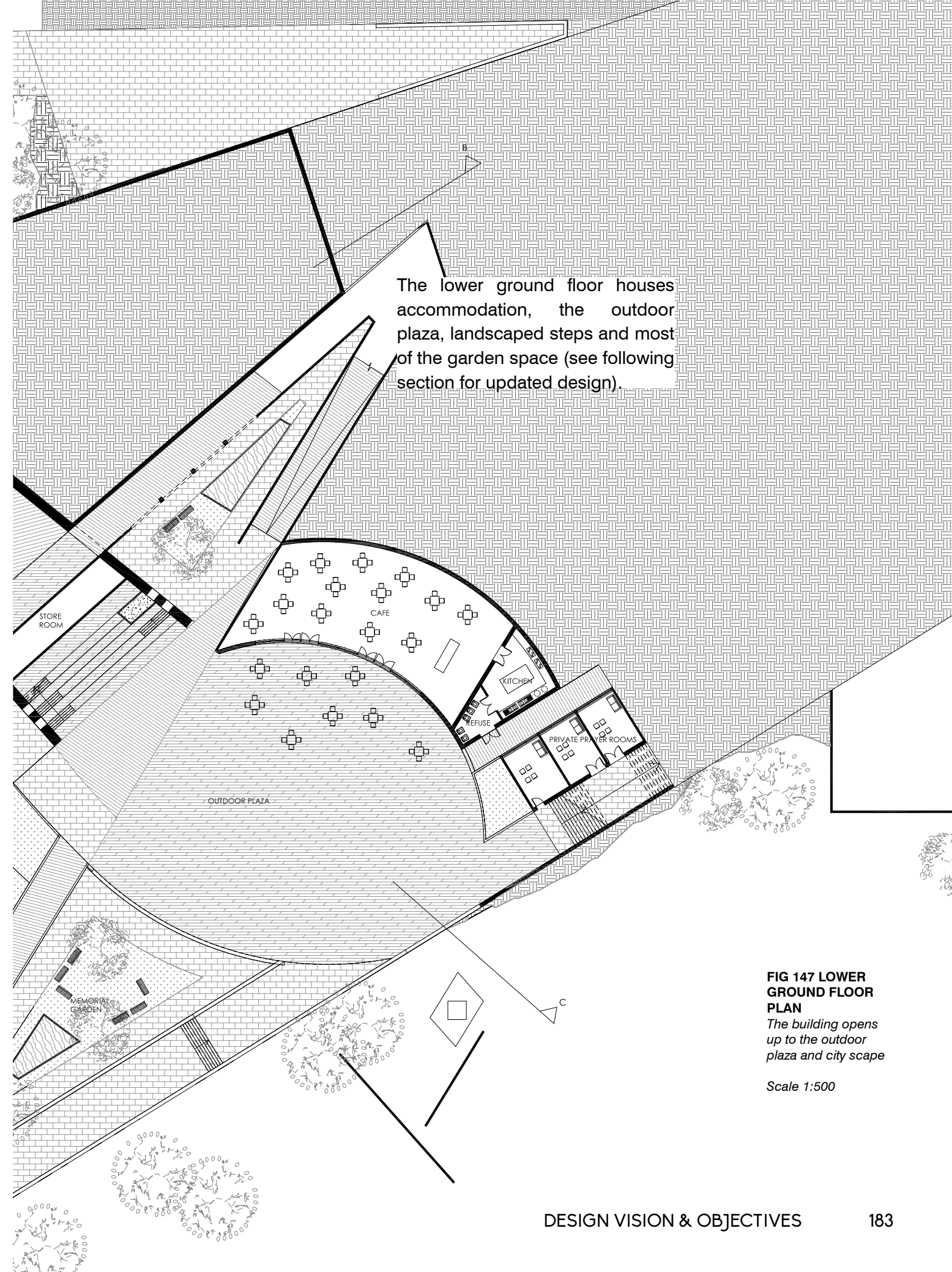
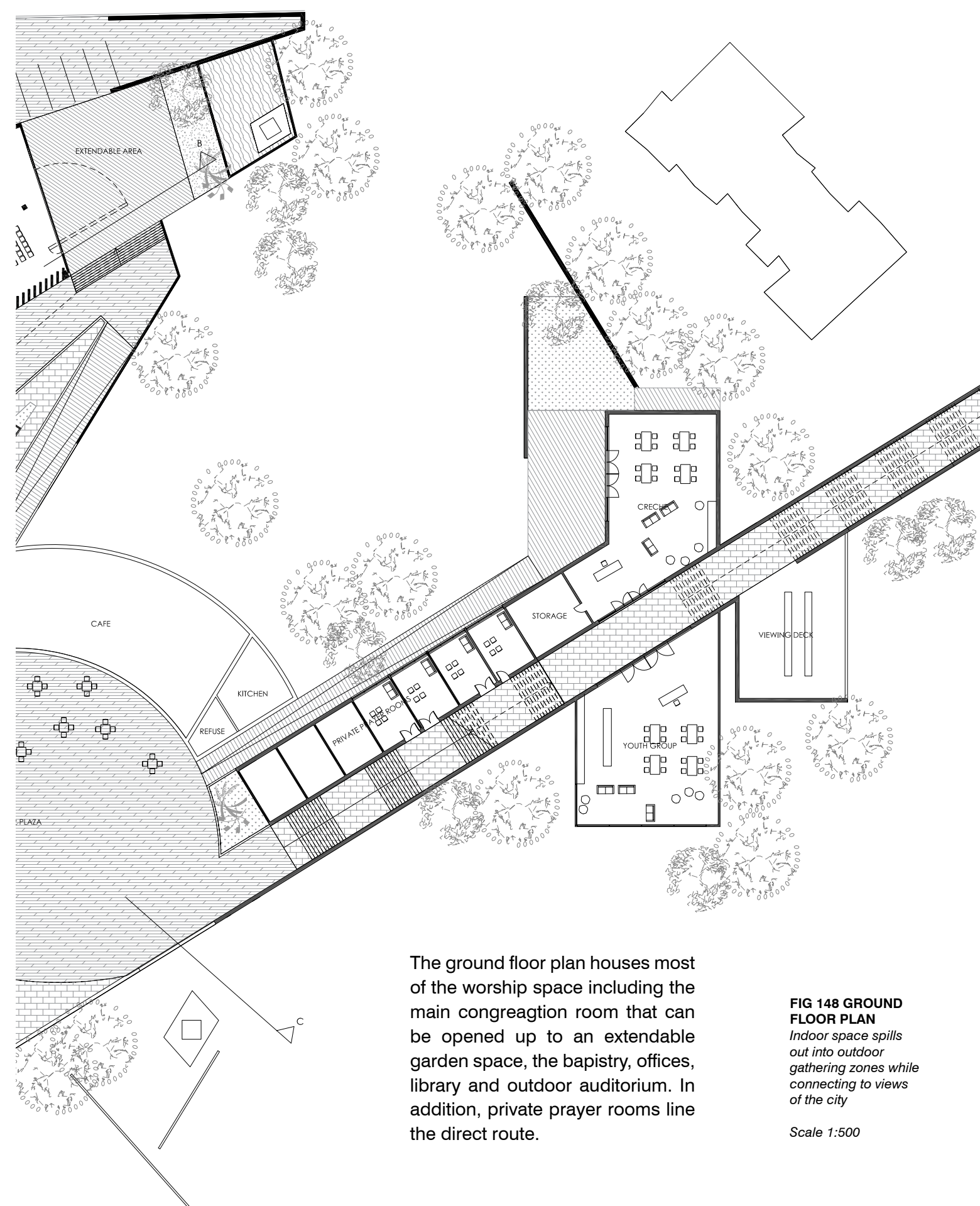


FIG 147 LOWER GROUND FLOOR PLAN
The building opens up to the outdoor plaza and city scape

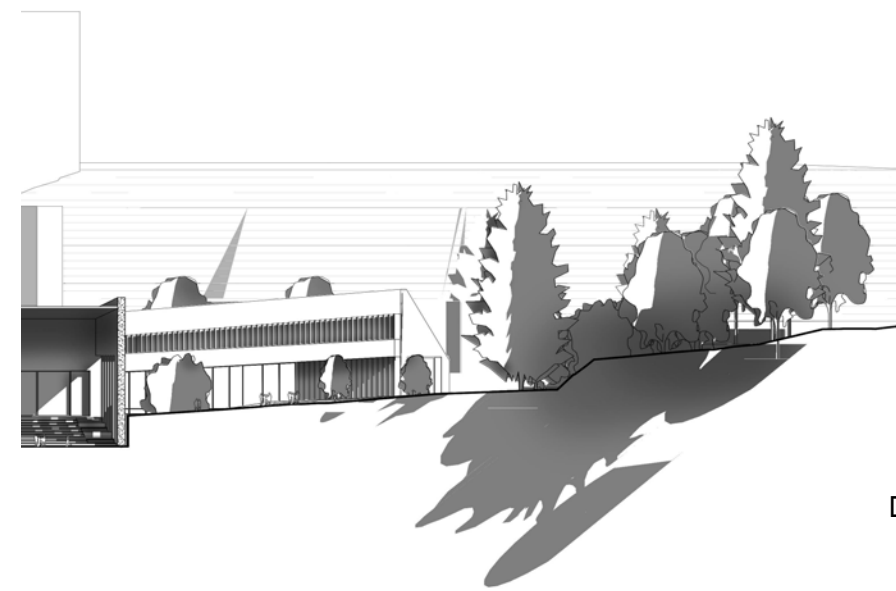
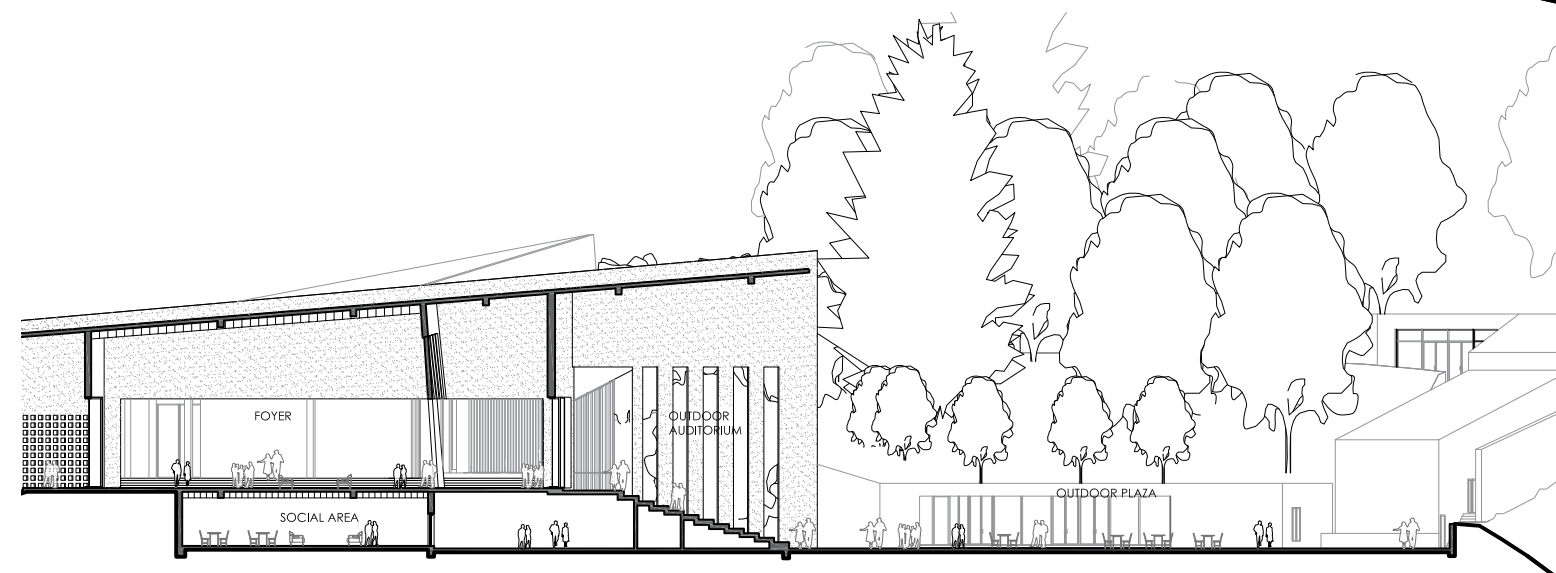
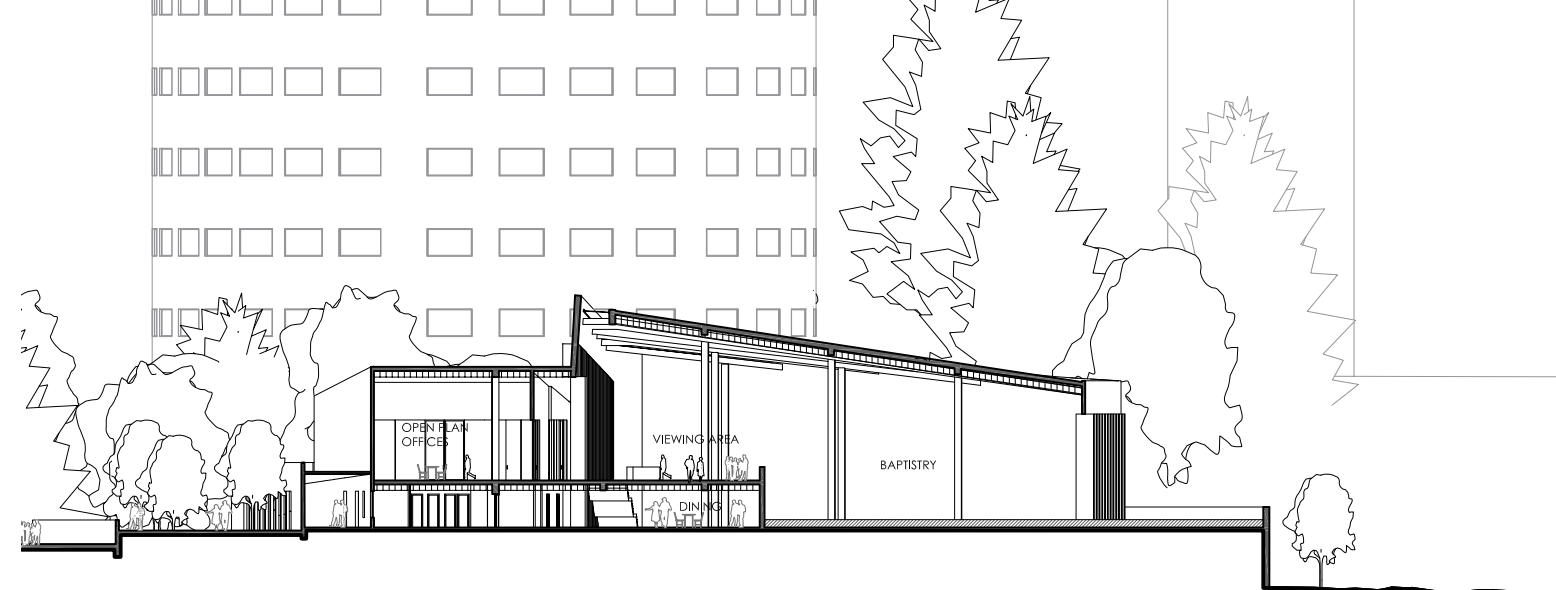
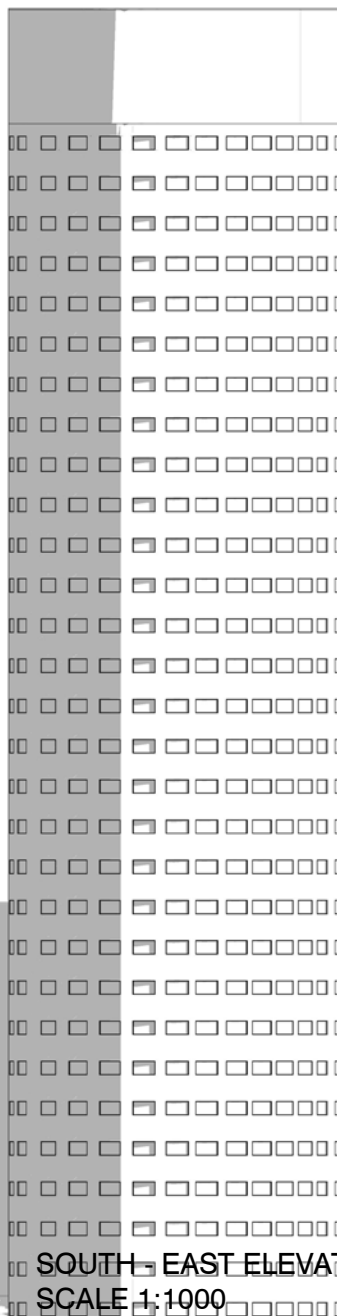
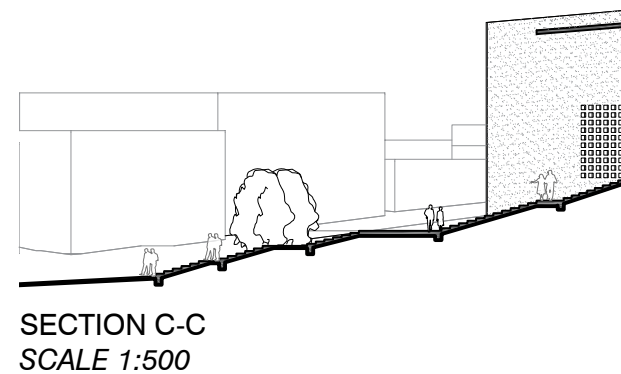
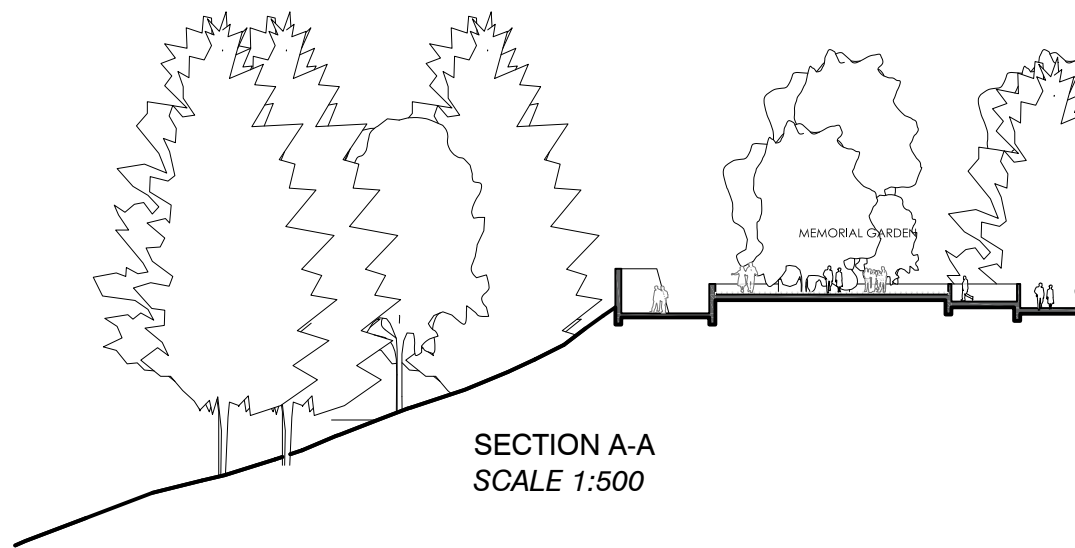
Scale 1:500



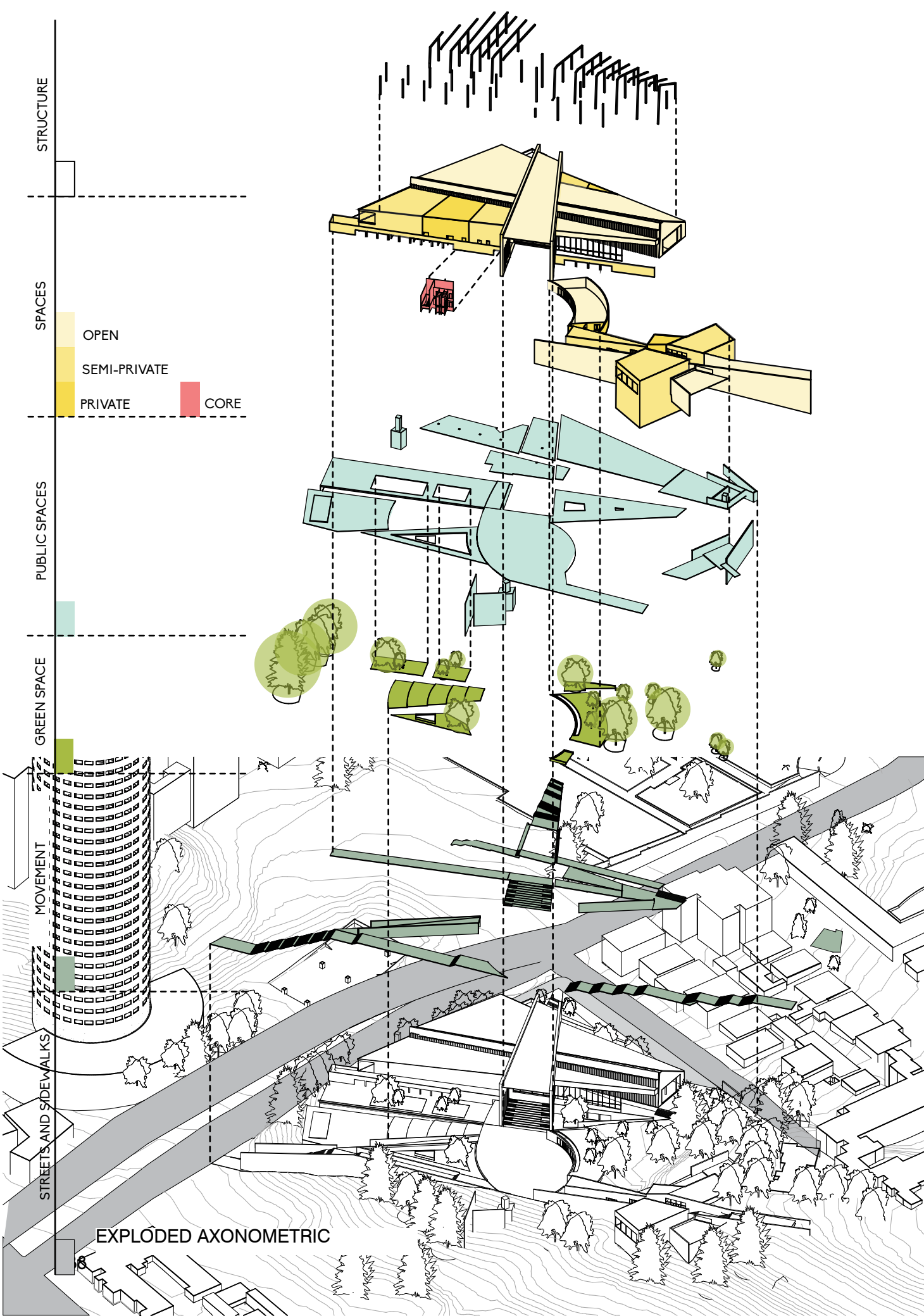
The ground floor plan houses most of the worship space including the main congregation room that can be opened up to an extendable garden space, the baptistry, offices, library and outdoor auditorium. In addition, private prayer rooms line the direct route.

FIG 148 GROUND FLOOR PLAN
Indoor space spills out into outdoor gathering zones while connecting to views of the city

Scale 1:500

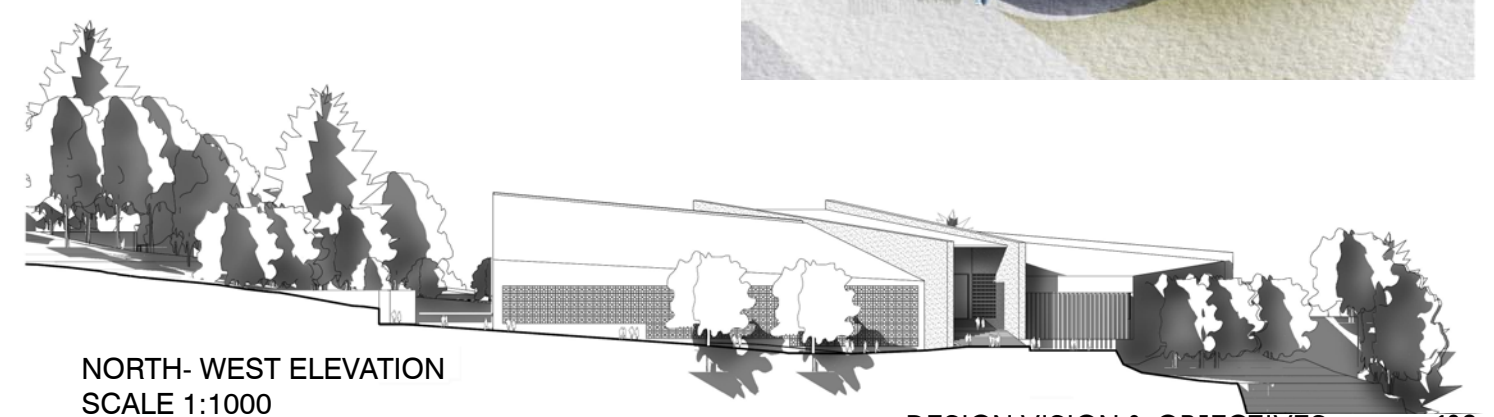


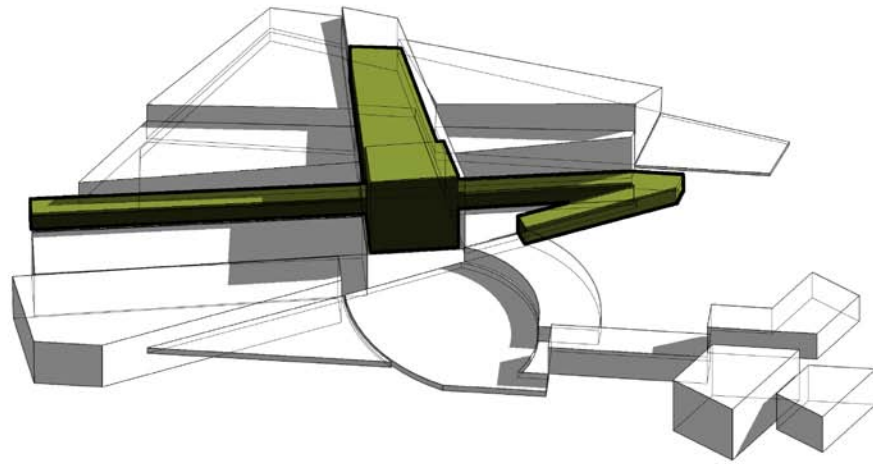
Sections and elevations indicate the relationship of the building to the surrounding context. In addition, it is clear to see how the building steps down into the outdoor plaza



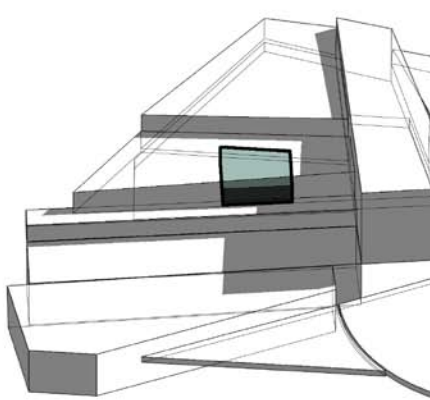
PERSECTIVE PAINTINGS

Perspective layered images of watercolour paintings, sketch drawings and renders assist in imaging and envisioning the spaces

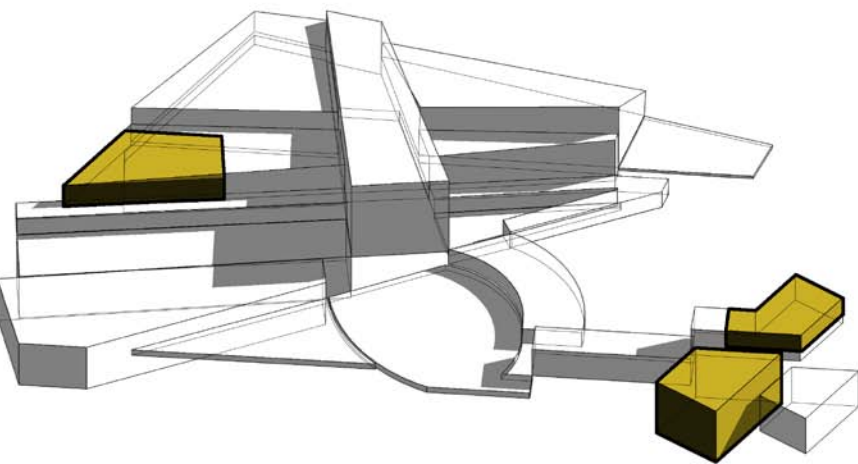
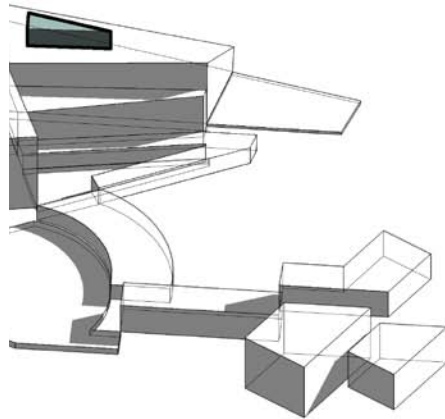




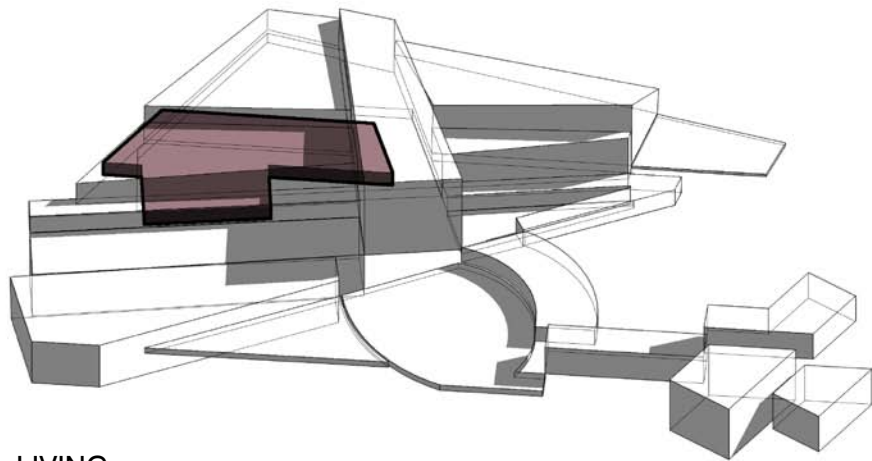
VIEWING



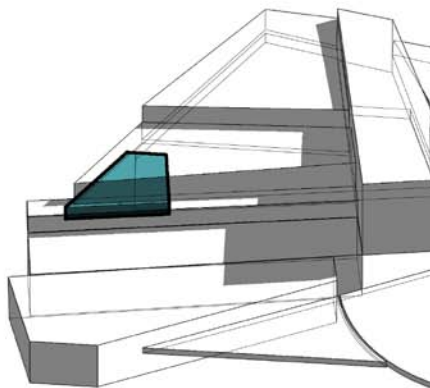
OFFICE/ PREPARATION



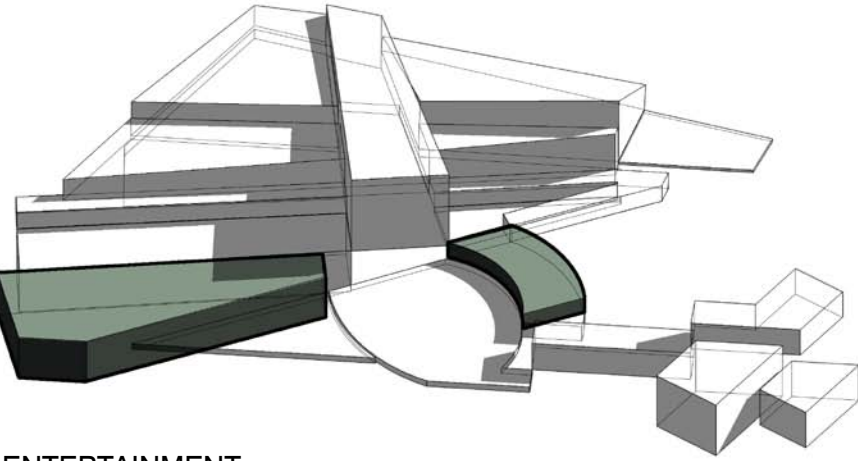
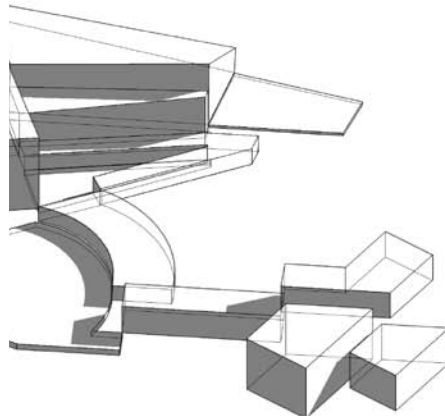
EDUCATION



LIVING



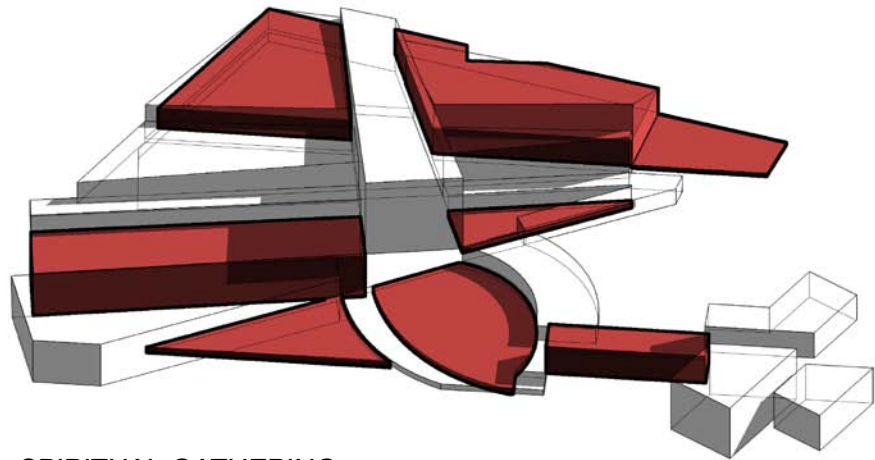
PRIVATE LIVING



ENTERTAINMENT

**FIG 151 PROGRAM
BREAKDOWN**
*Program of the House
of the Spirit is broken
down into broader
categories*

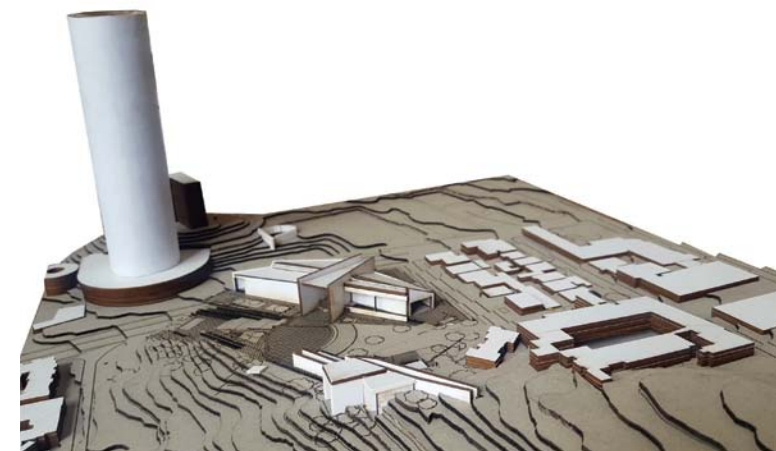
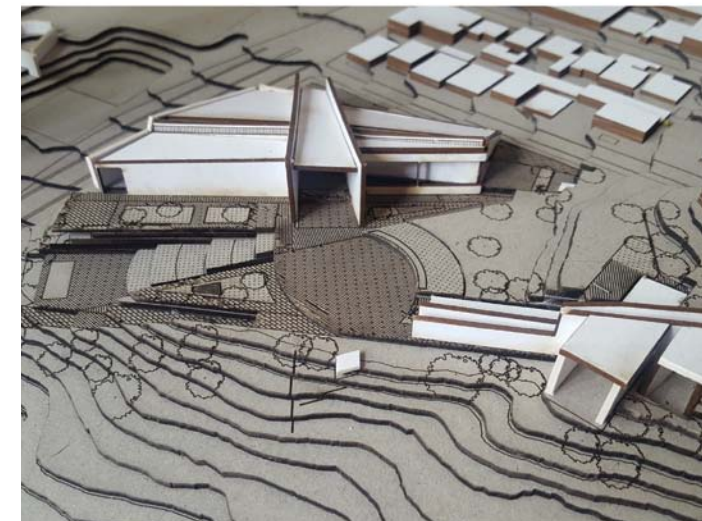
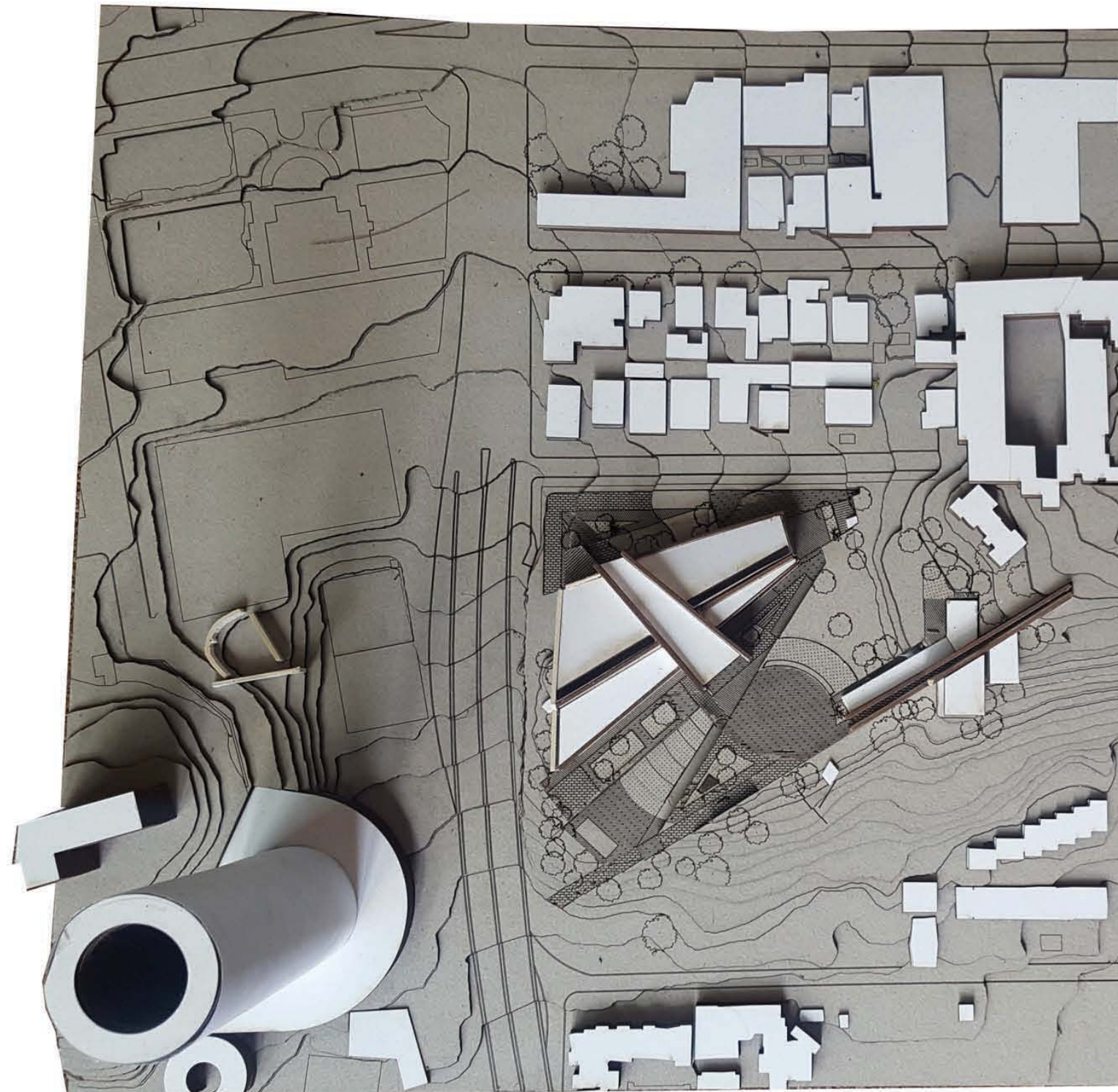
The program is broken down into a series of categories. By putting them into three-dimensional form, it is clear to see where the program lies and how the building is arranged.



SPIRITUAL GATHERING

**FIG 152-154 THE
HOUSE OF THE
SPIRIT MODEL**

*The model indicates
how the building fits
into its context in both
scale and form*



TOWARDS A FINAL DESIGN

BASED ON CONTINUED DEVELOPMENT & FEEDBACK

FIG 155 FORM
Three-dimensional
form and materiality
are developed

From the continued design development and feedback, it is important to clearly define the program of the House of the Spirit according to one or more of the modern definitions discussed in the previous chapter, One for All - Reimaginings' of the Church.

Based on this continued research and development, the program is defined as a space that is both a *transformable space for many congregations and a contemplation space for all*. In saying that, certain elements of the previous design development can be eliminated and re-established as new space.

Through the development, the spaces need to become more defined and clear. In addition, further exploration needs to be done around lighting conditions and the atmospheres in the spaces. One of the most important aspects of this intervention is that it speaks of spiritual space through the experiences, feelings and interactions within it; namely the **auras**.

The aura in and around a building alters the way people feel within it - these auras need to be fully developed so that the building speaks of a place of pause and as one steps into it they immediately have this experience. With this being said, continued development through various mediums of sketching, painting and model making will ensure that the entire building, from the sidewalk, to the entrance, to the congregation room and the landscape elements is completely established and designed.

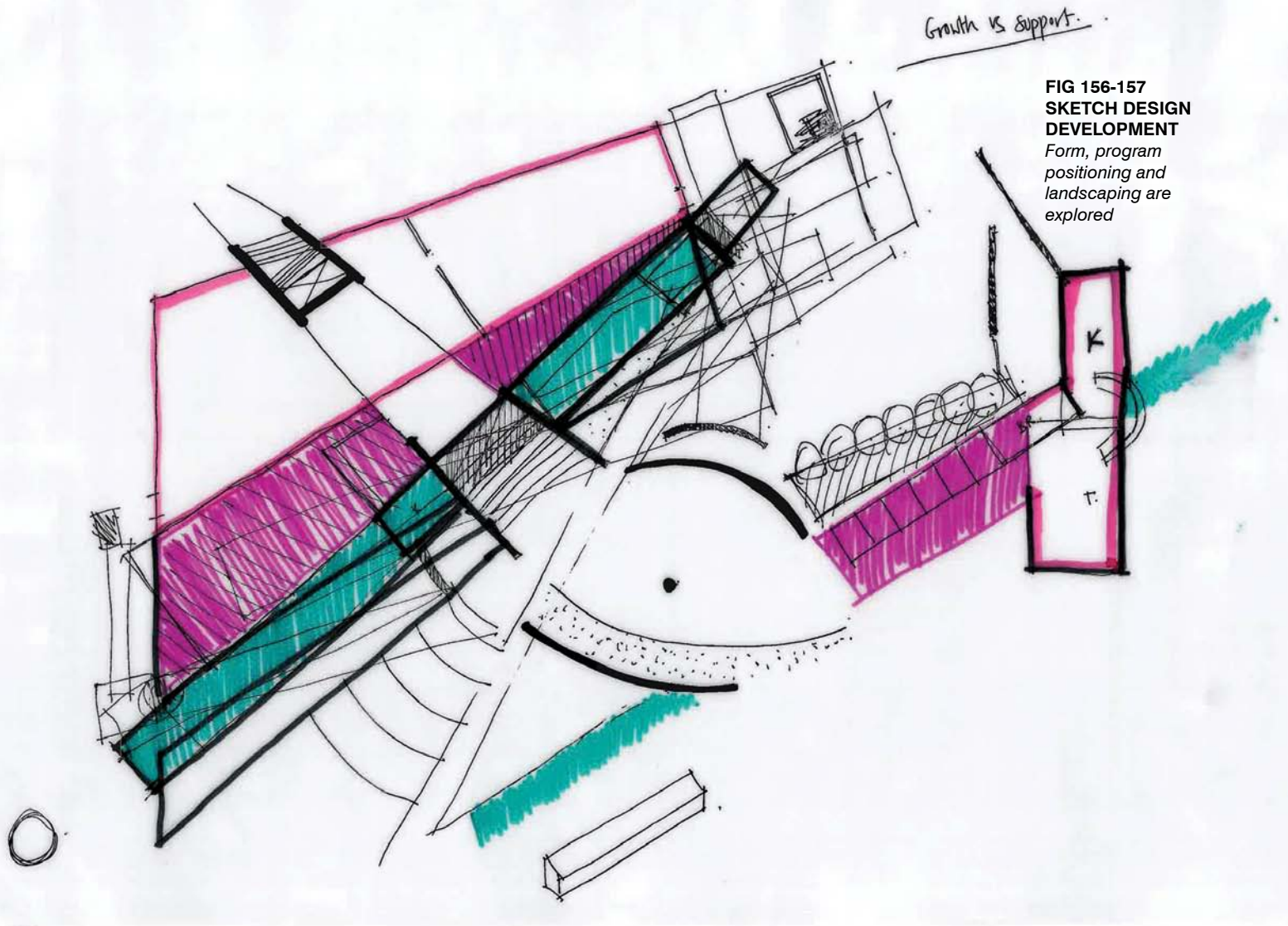
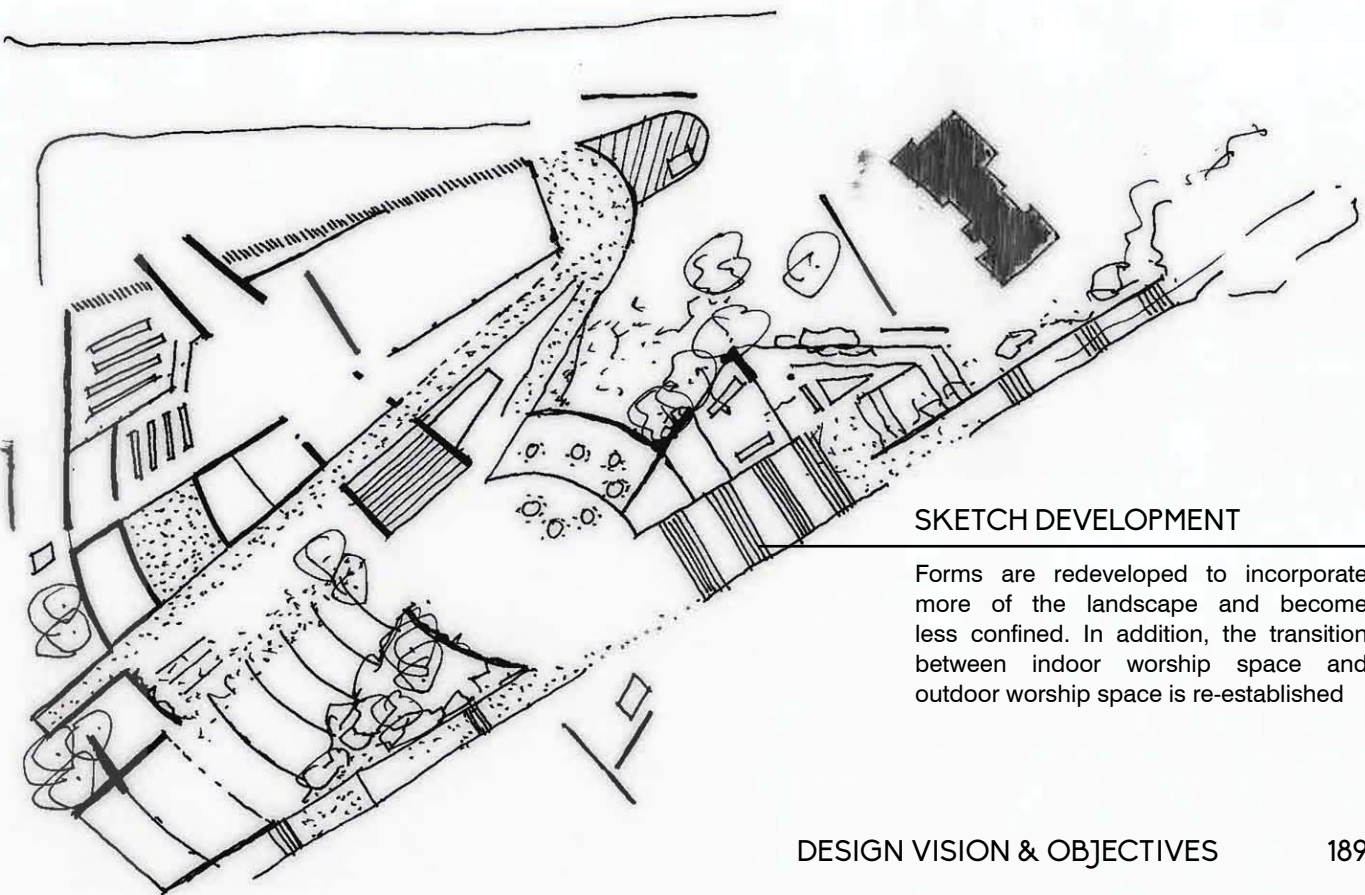


FIG 156-157 SKETCH DESIGN DEVELOPMENT
Form, program positioning and landscaping are explored



SKETCH DEVELOPMENT

Forms are redeveloped to incorporate more of the landscape and become less confined. In addition, the transition between indoor worship space and outdoor worship space is re-established

FIG 158 ROOF FORM
Roof forms are experimented with to determine the best lighting conditions in the space

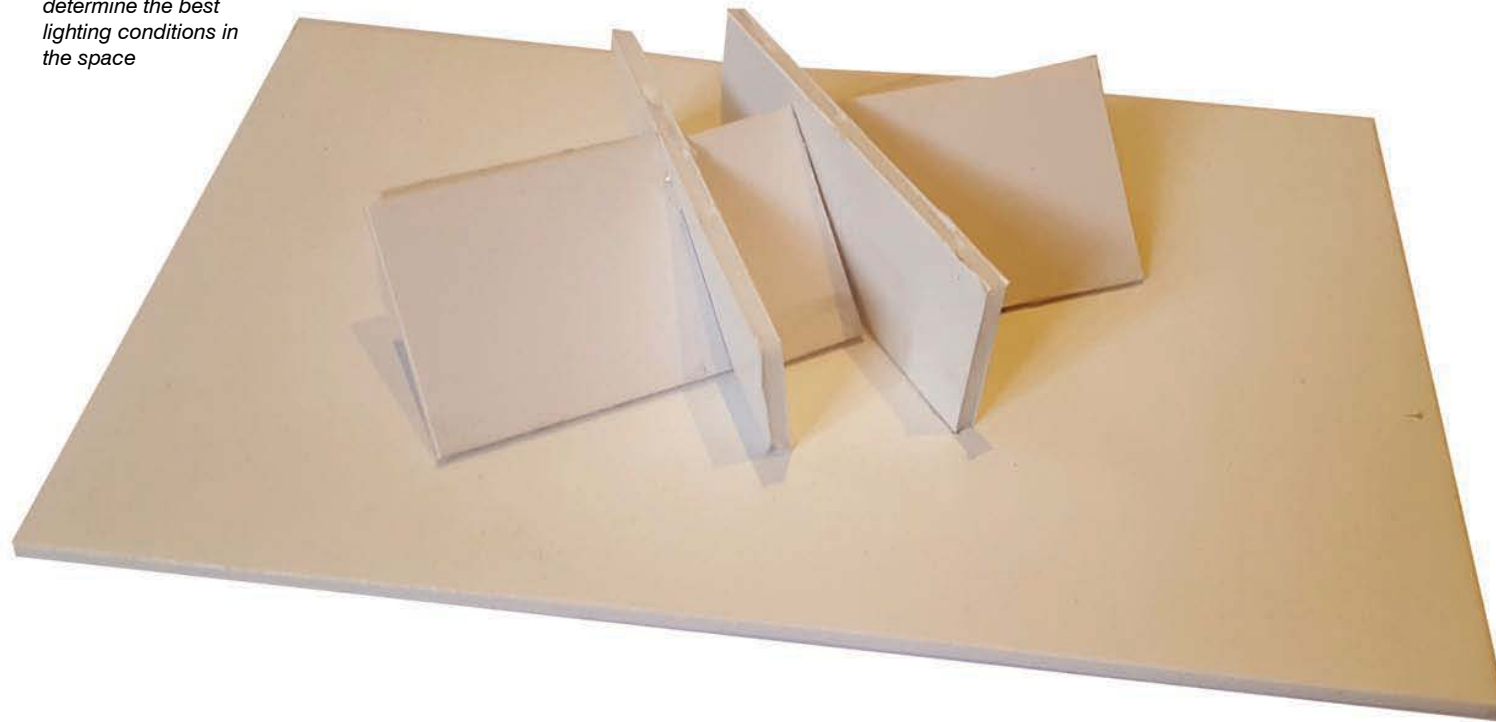
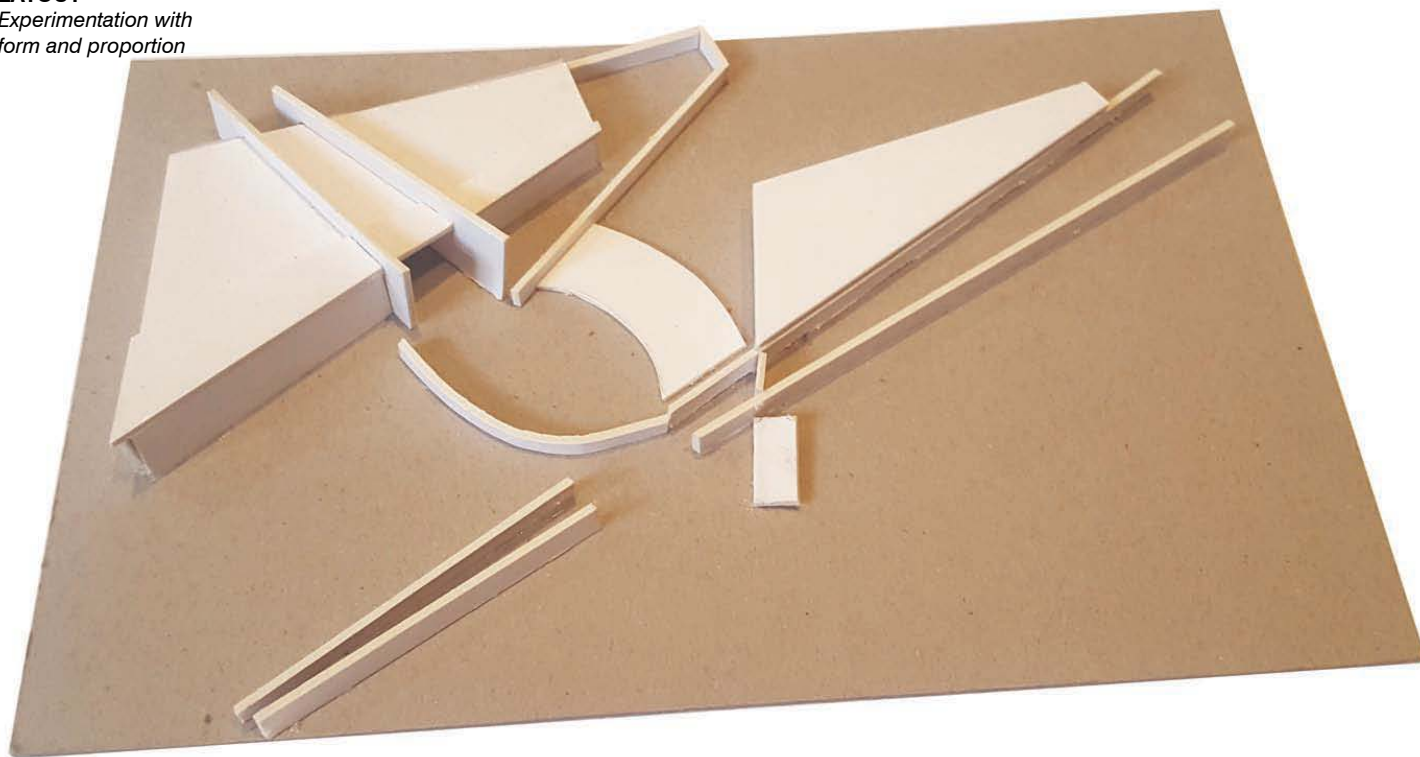


FIG 159 FORM LAYOUT
Experimentation with form and proportion



3D DEVELOPMENT

Basic forms are redesigned with the roof structure beginning to pull through the thick walls, making the space look like it is one connected piece

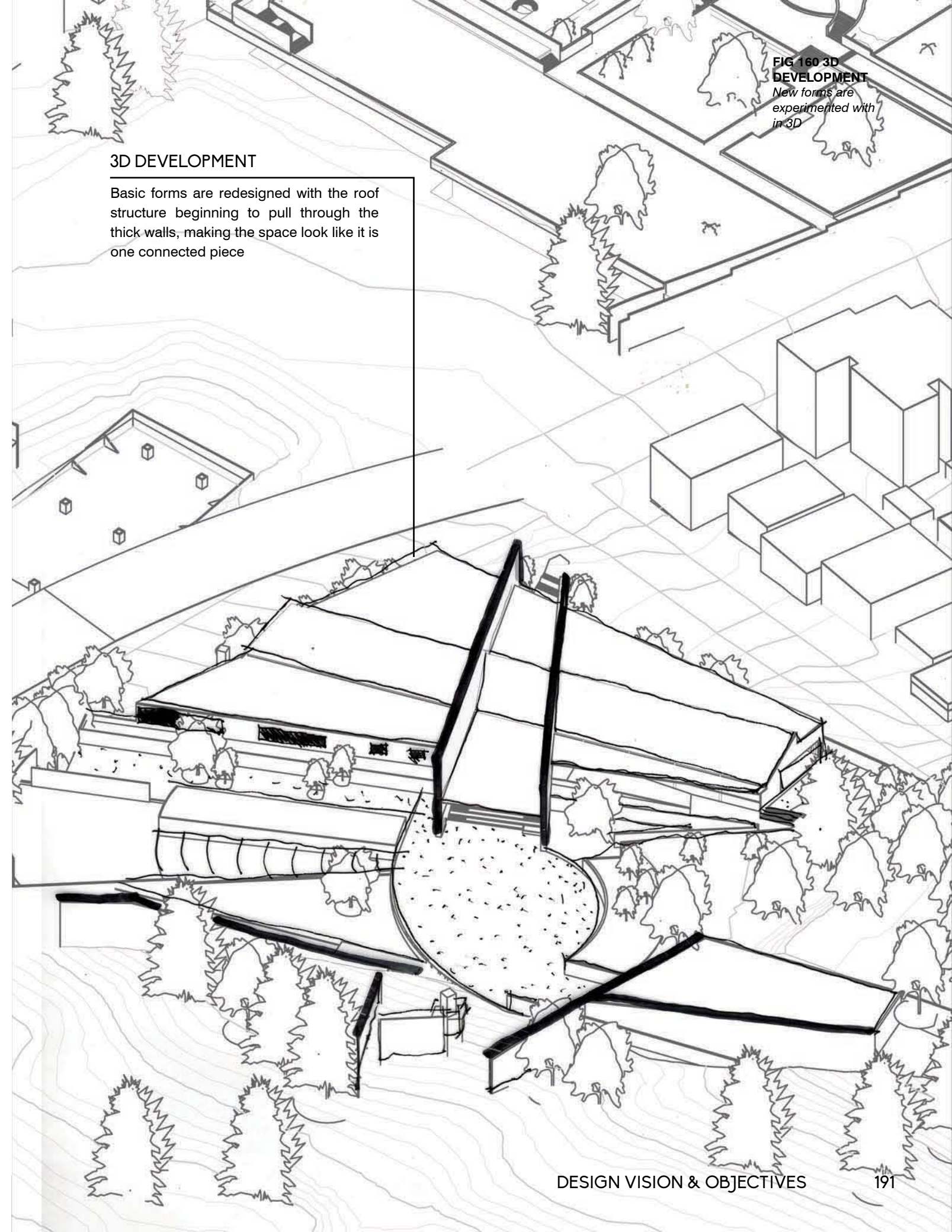
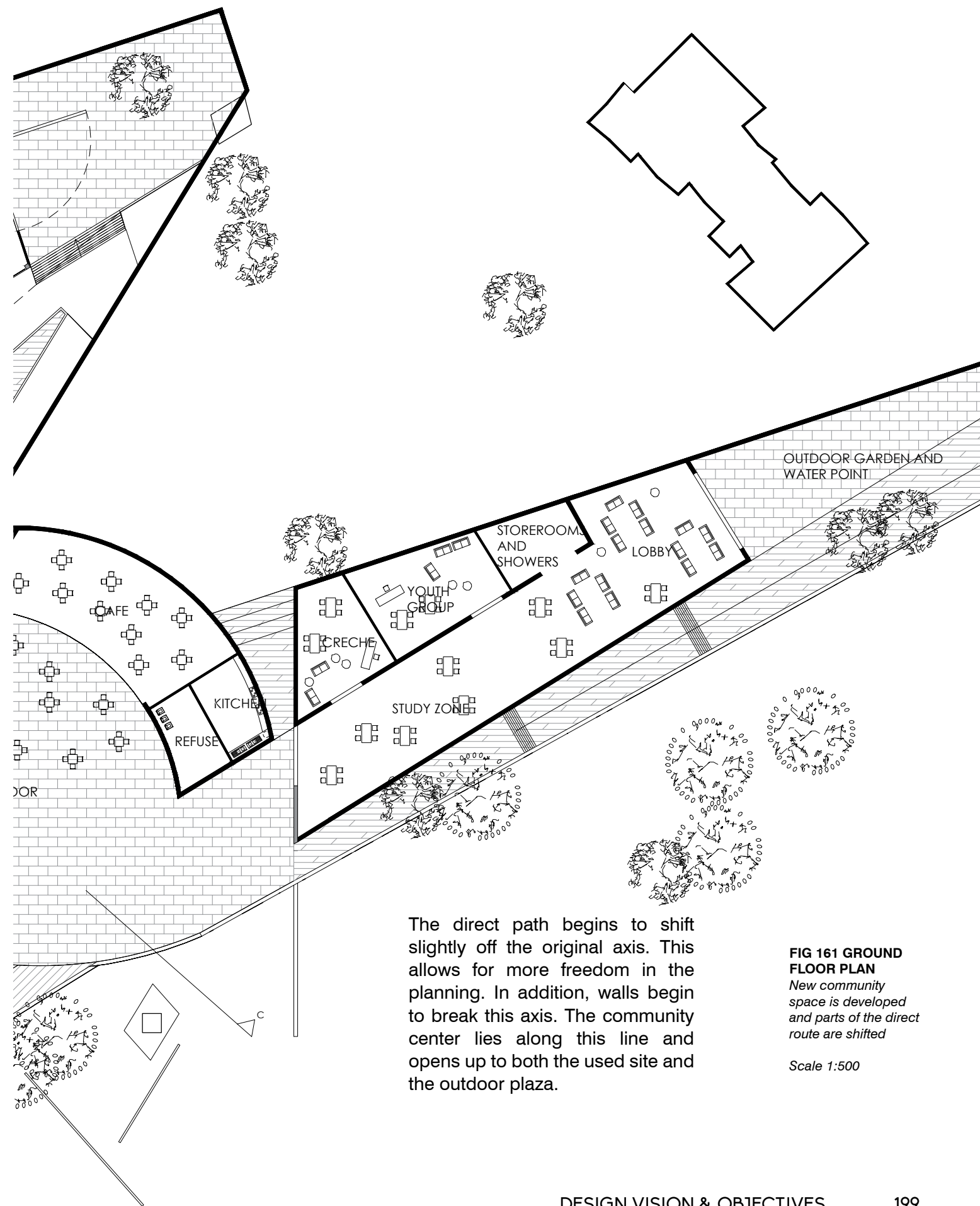
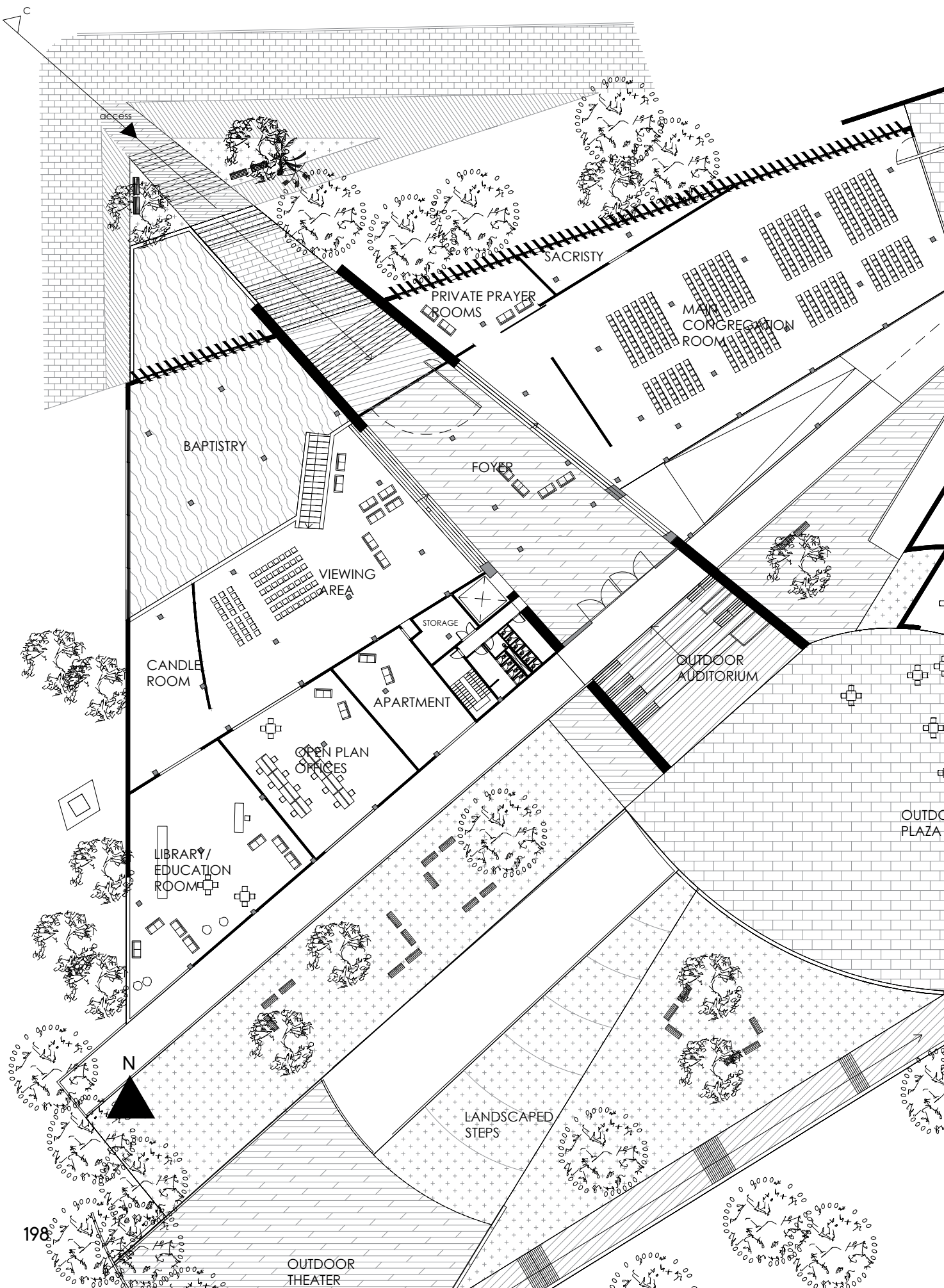


FIG 160 3D DEVELOPMENT
New forms are experimented with in 3D



The direct path begins to shift slightly off the original axis. This allows for more freedom in the planning. In addition, walls begin to break this axis. The community center lies along this line and opens up to both the used site and the outdoor plaza.

FIG 161 GROUND FLOOR PLAN
New community space is developed and parts of the direct route are shifted

Scale 1:500

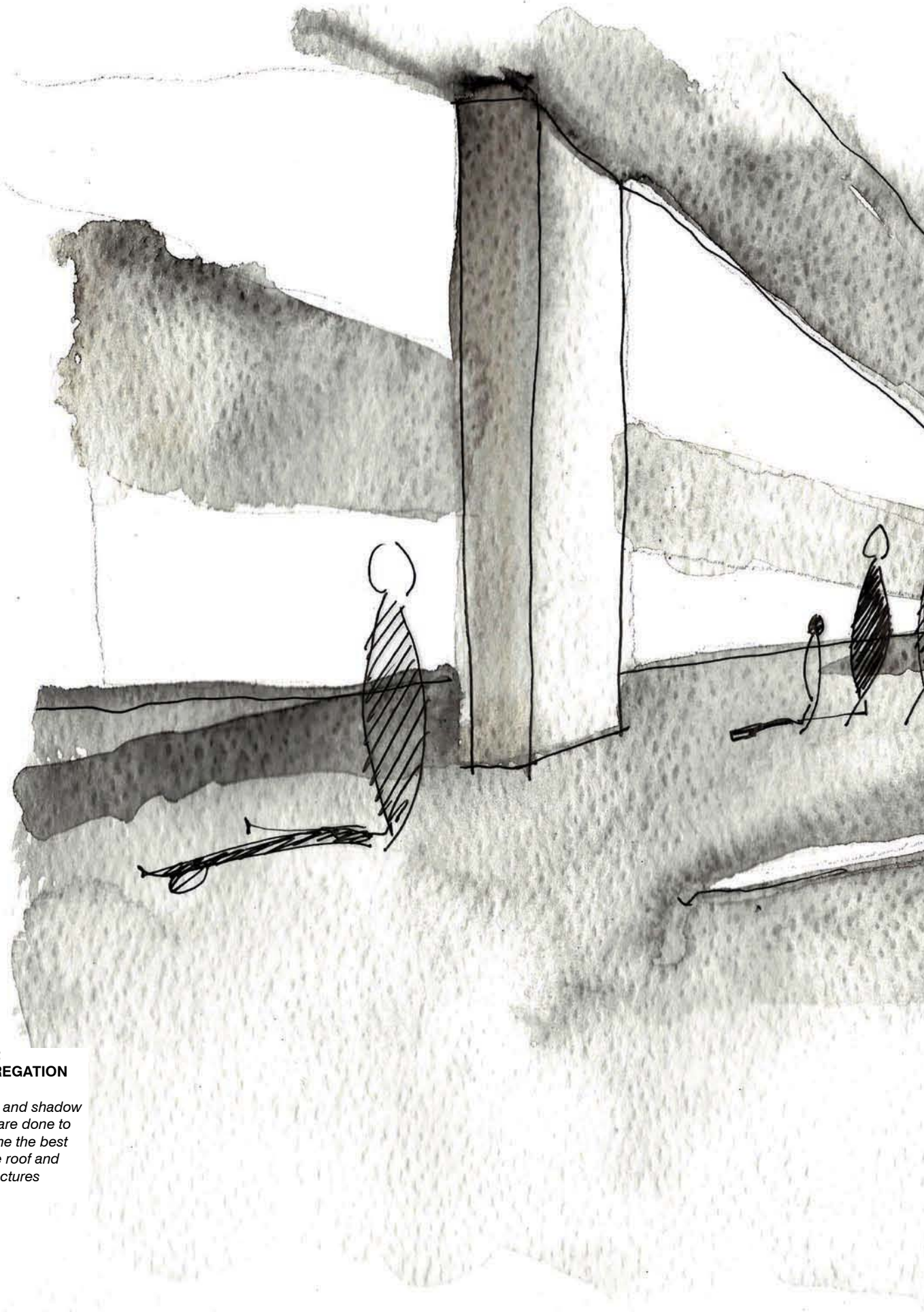


FIG 162
CONGREGATION
ROOM
Lighting and shadow
studies are done to
determine the best
possible roof and
wall structures

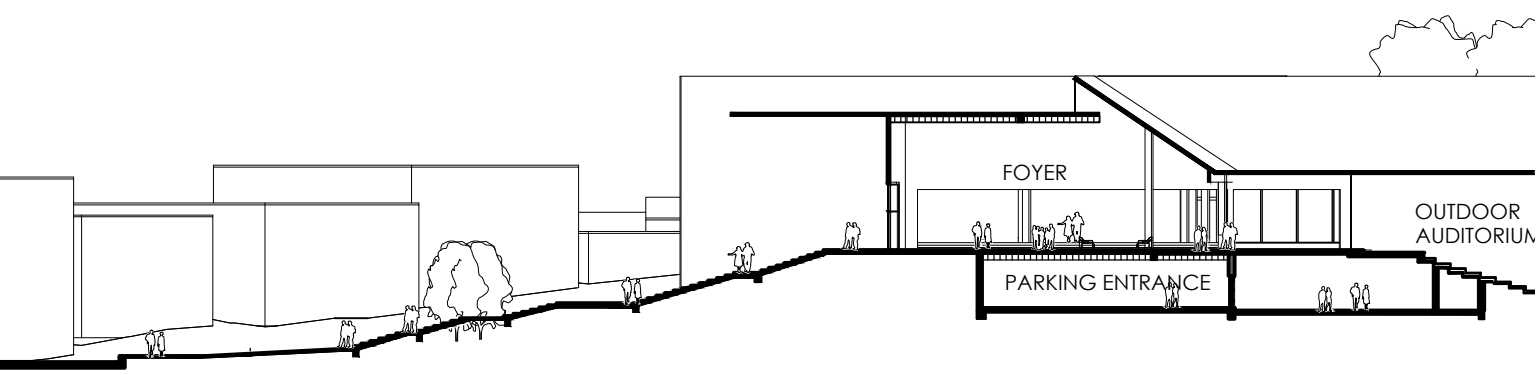




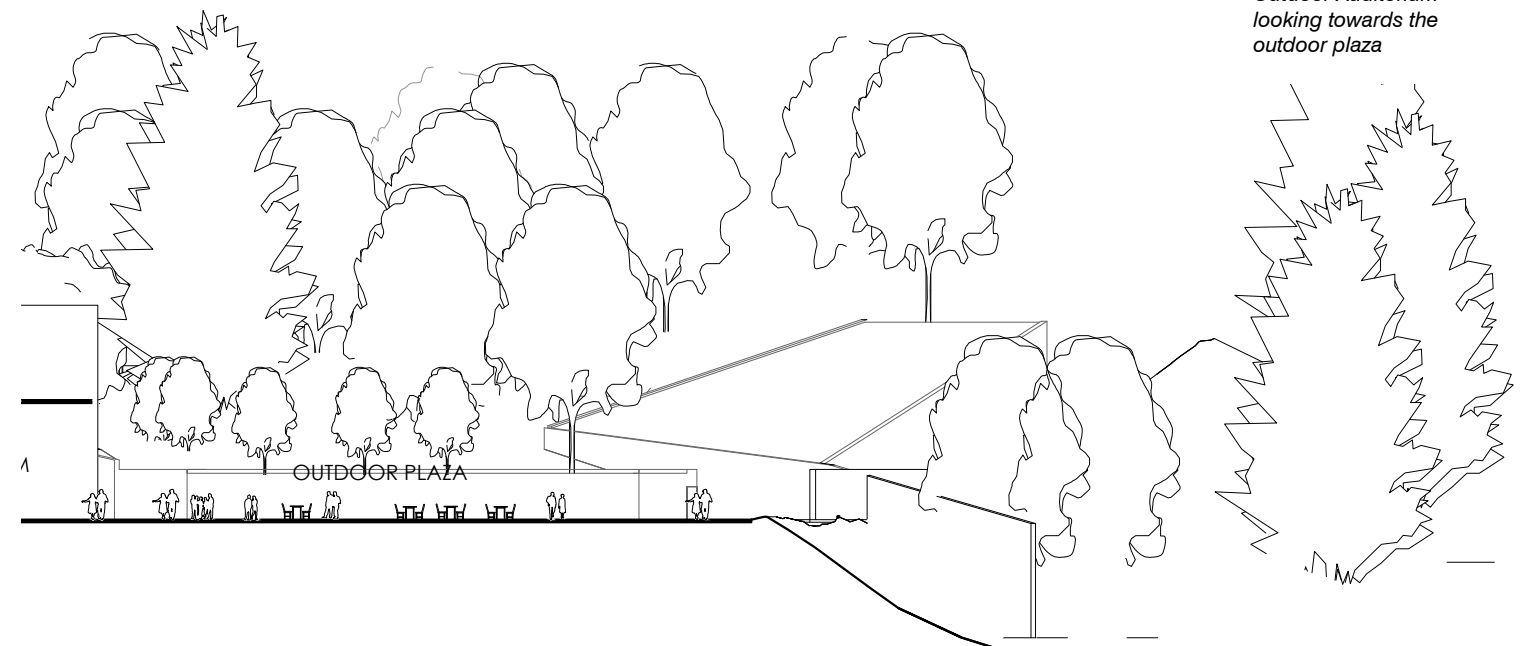
FIG 163
CONCEPTUAL
PERSPECTIVE OF
THE OUTDOOR
PLAZA
Outdoor plaza
looking towards
Ponte City



FIG 164
CONCEPTUAL
PERSPECTIVE OF
THE OUTDOOR
AUDITORIUM
Outdoor Auditorium
looking towards the
outdoor plaza



SECTION C-C
SCALE 1:500

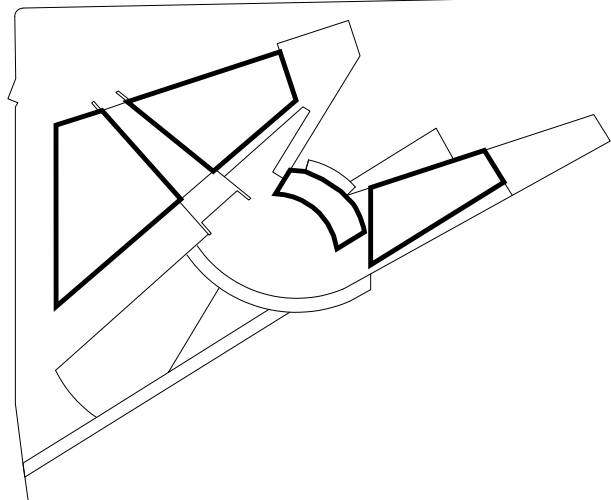
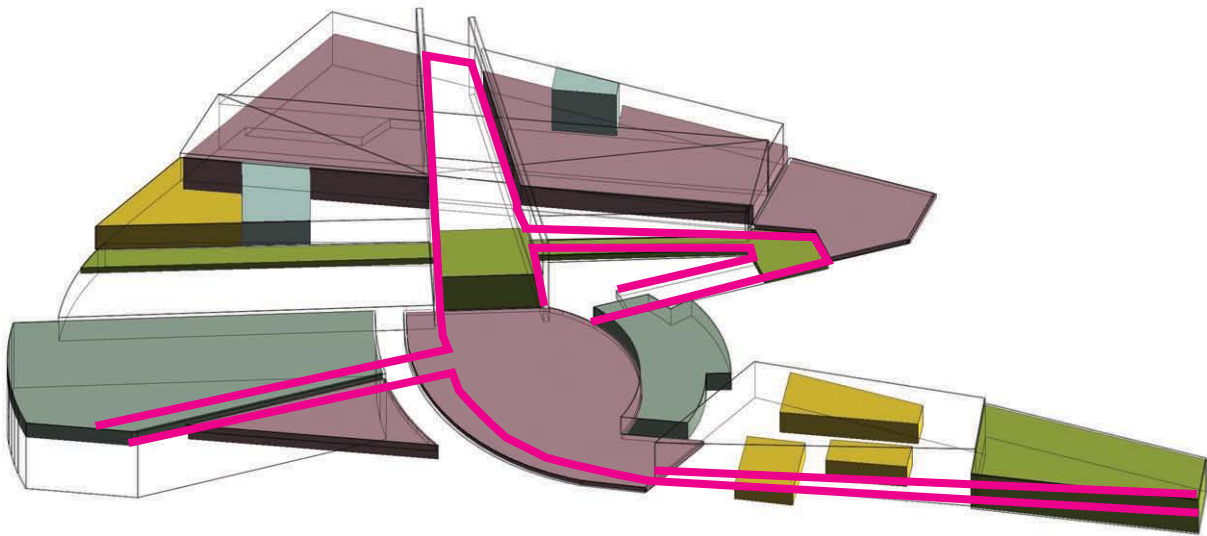


FINAL DESIGN

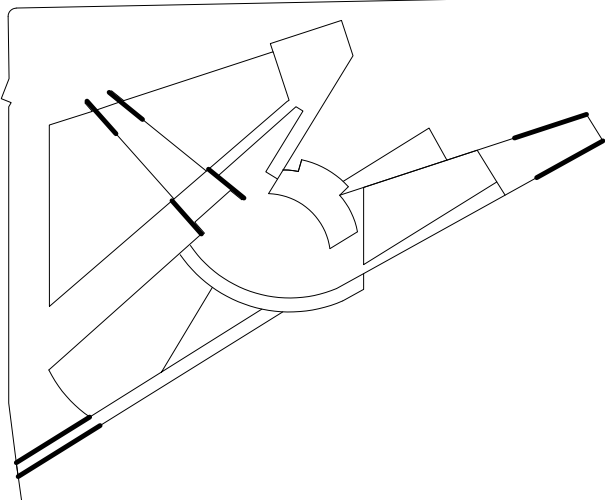
FIG 165 BELOW
3D CIRCULATION
Main circulation is identified

FIG 166 DESIGN
BREAKDOWN

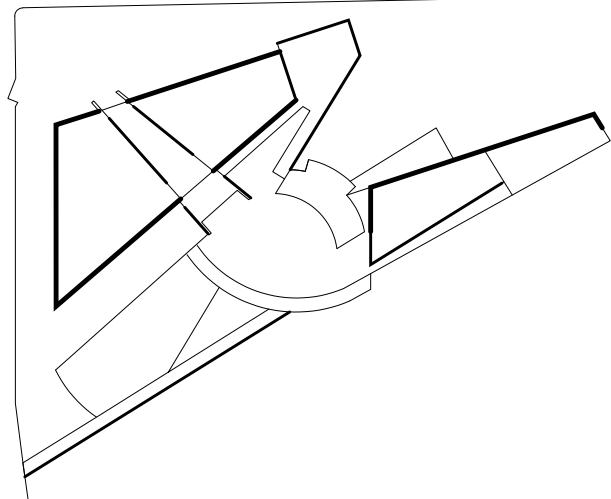
The final design of the House of the Spirit, takes the development from the previous stage and develops it further. The layout remains as is, but spaces are analysed further. By inserting people into the space, and determining how each group of beliefs will use the space, each area can be designed further to ensure that they meet the brief of a multi-spiritual space.



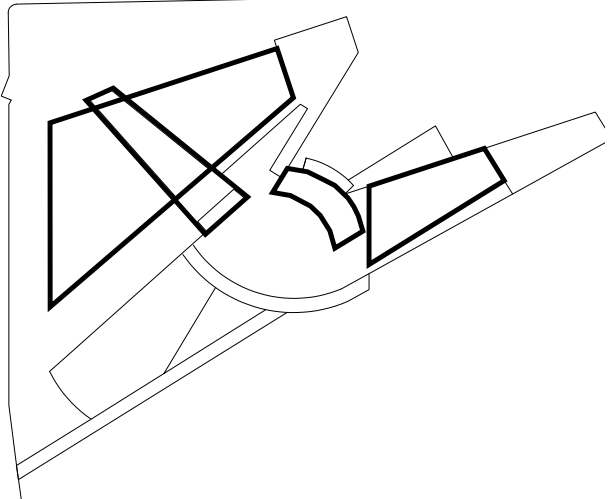
PROGRAM



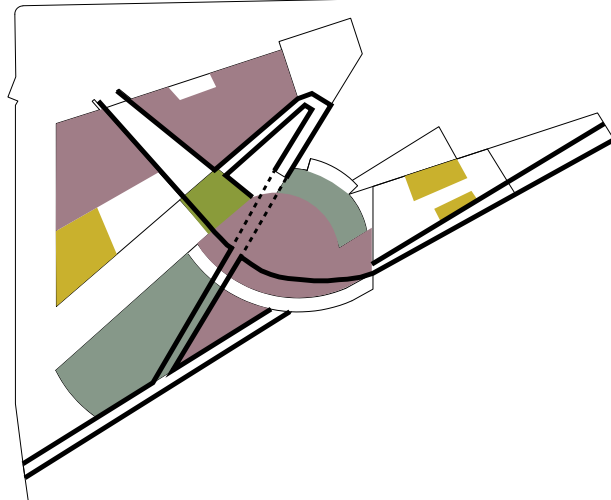
ENTRANCES



ENCLOSURE



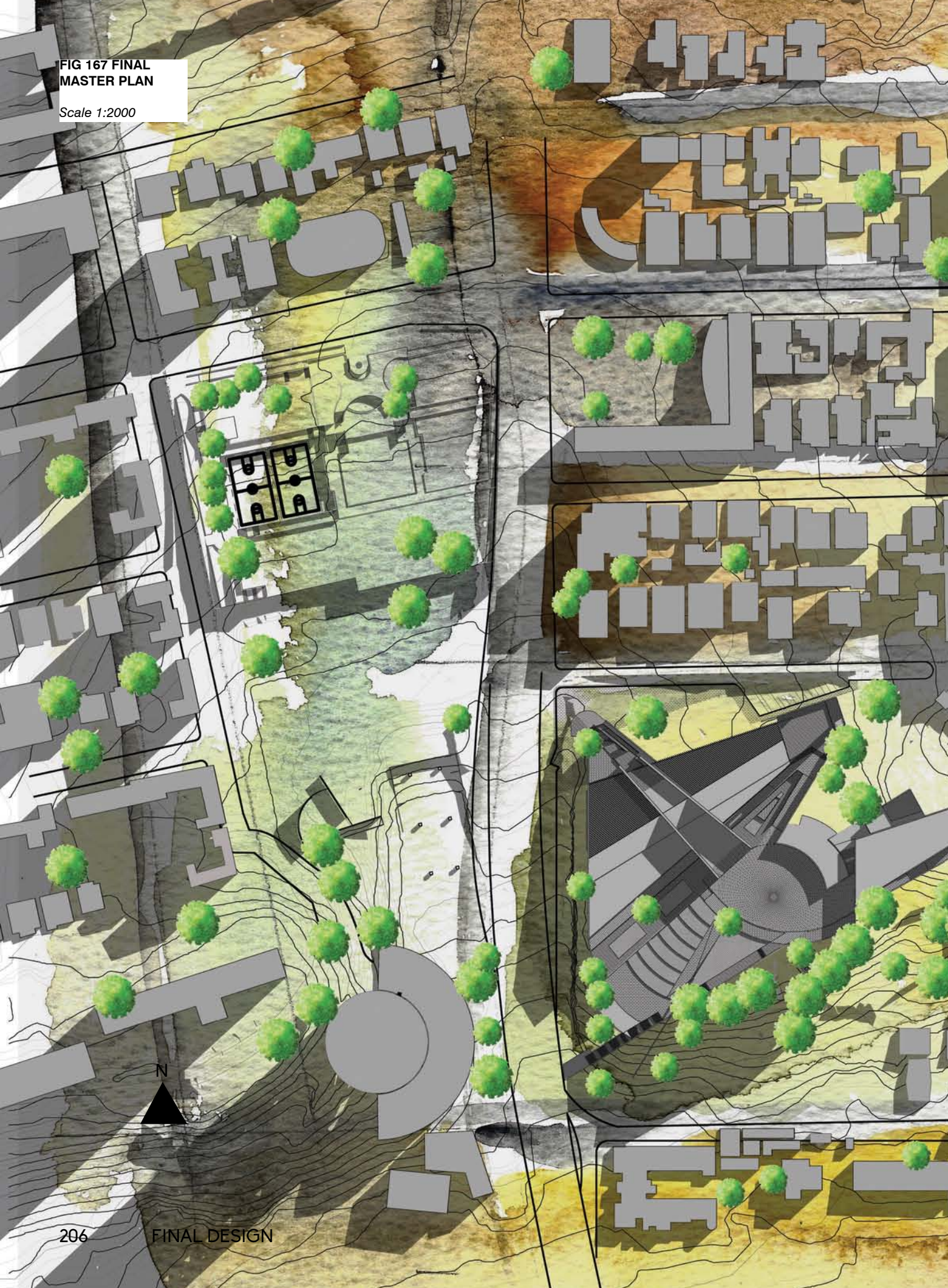
ELEMENTS



2D CIRCULATION

FIG 167 FINAL
MASTER PLAN

Scale 1:2000



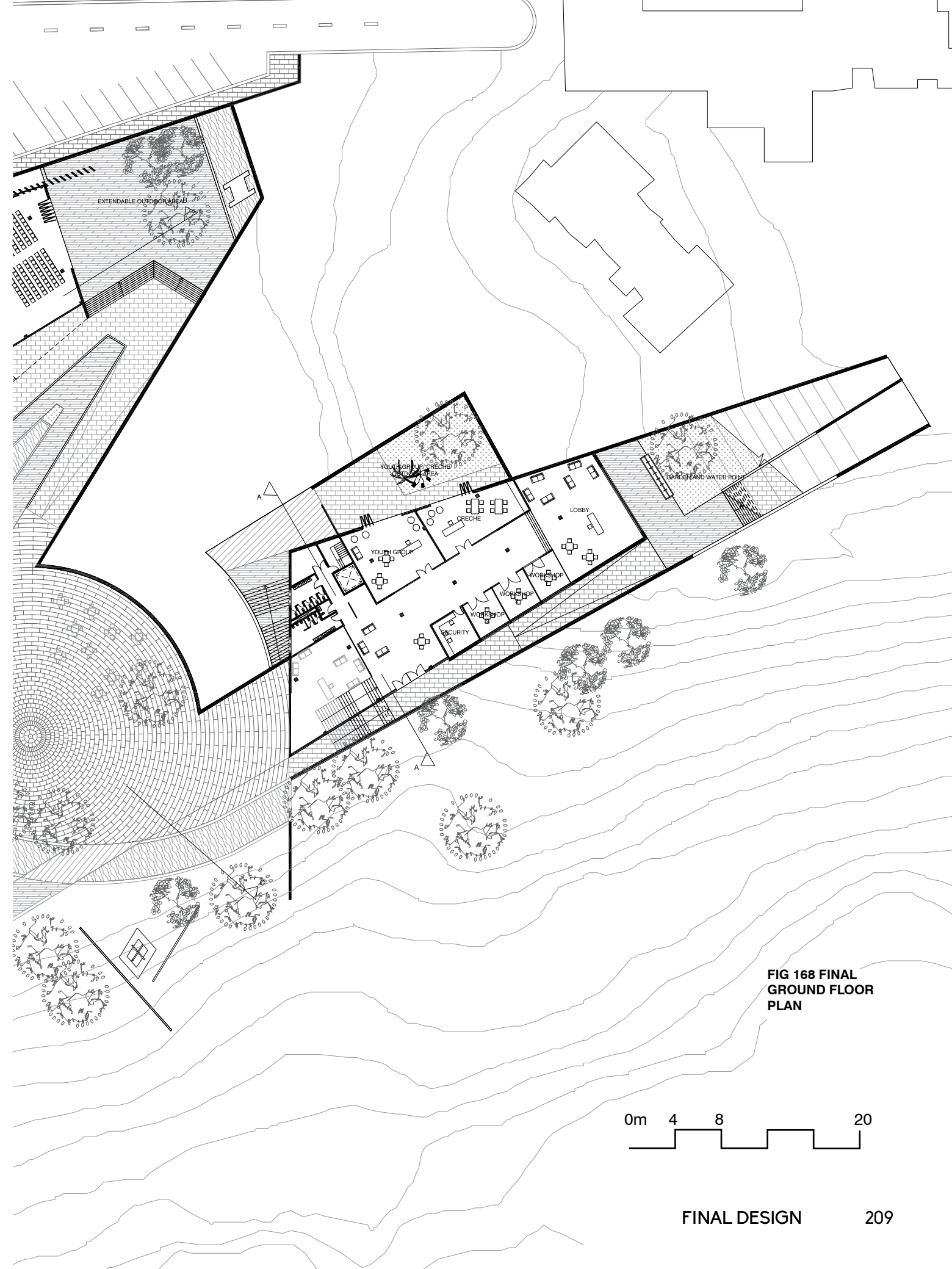


FIG 168 FINAL
GROUND FLOOR
PLAN



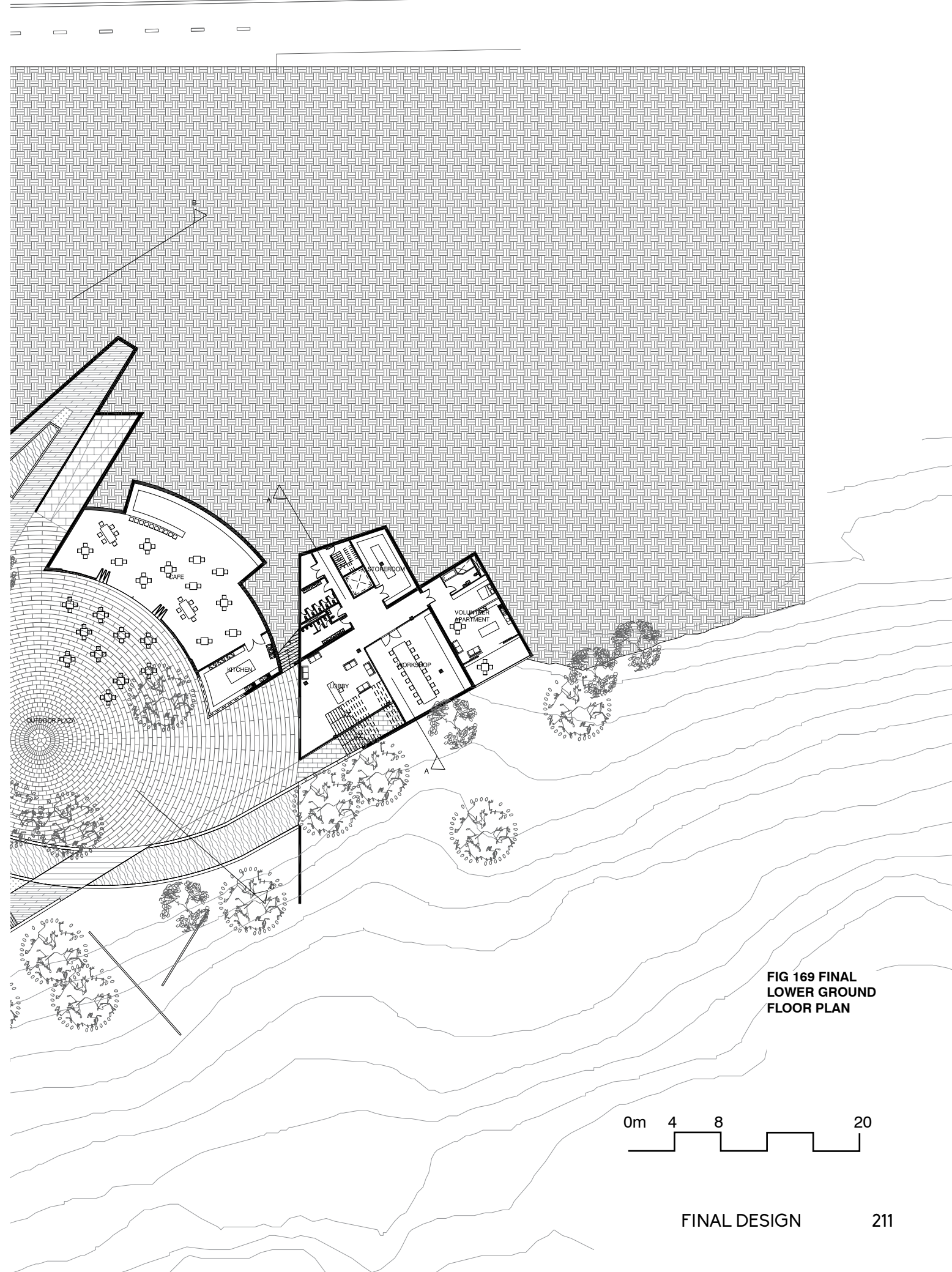
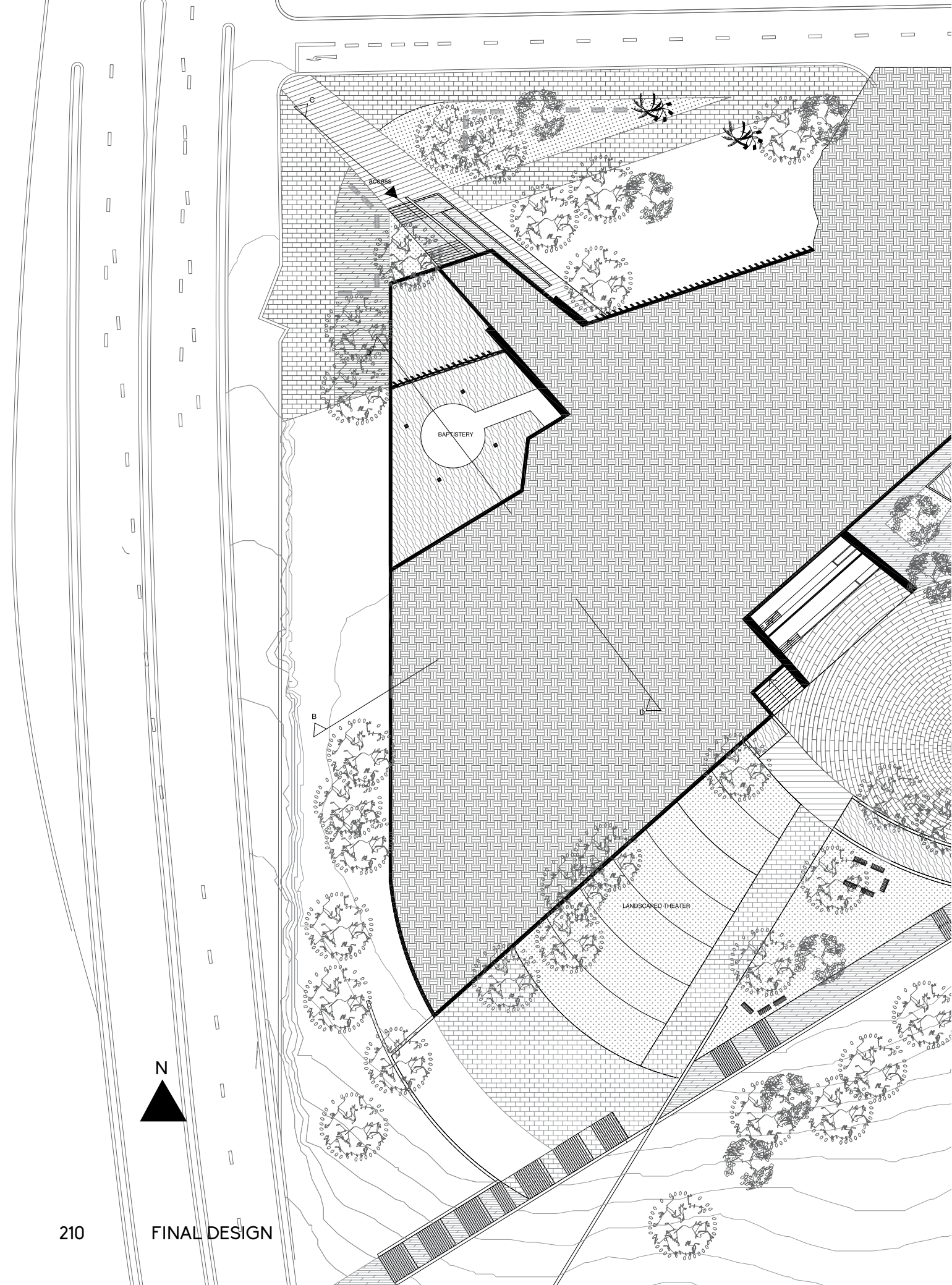
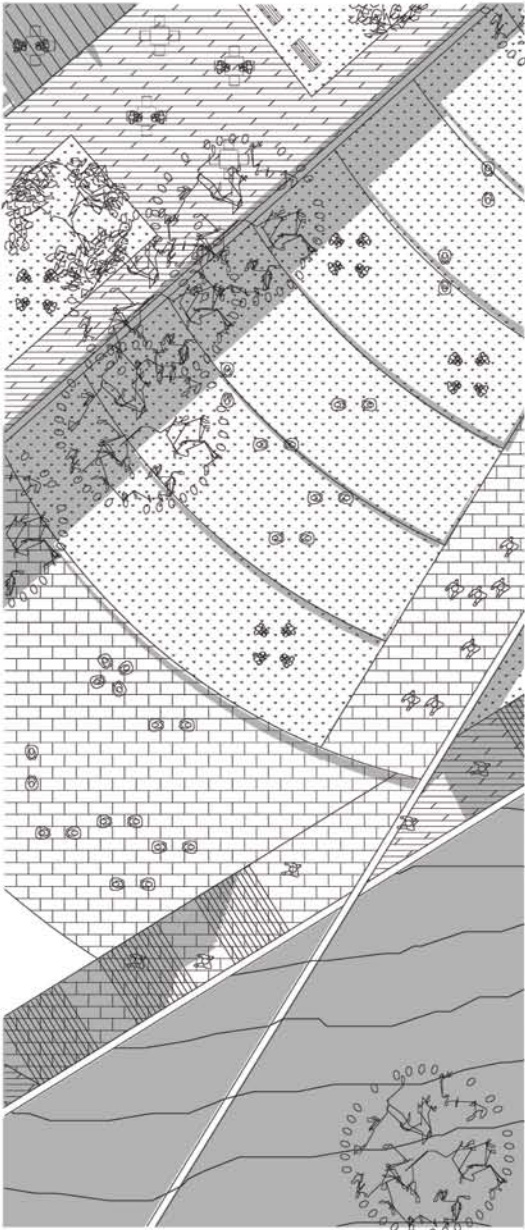
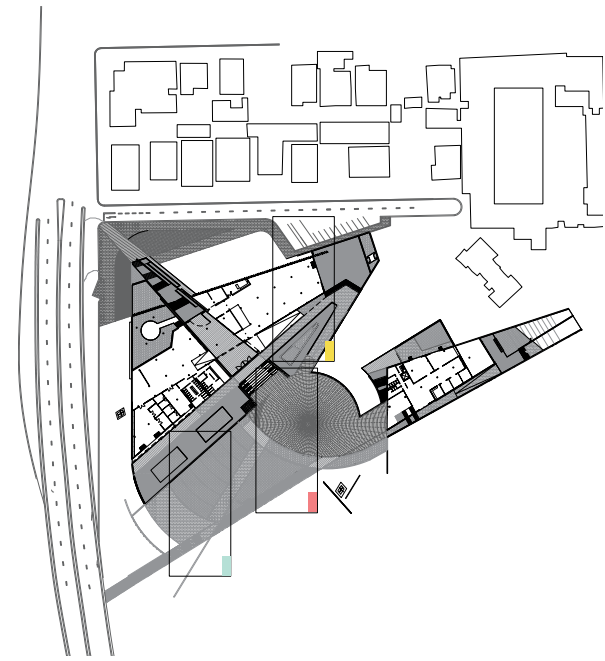


FIG 169 FINAL
LOWER GROUND
FLOOR PLAN

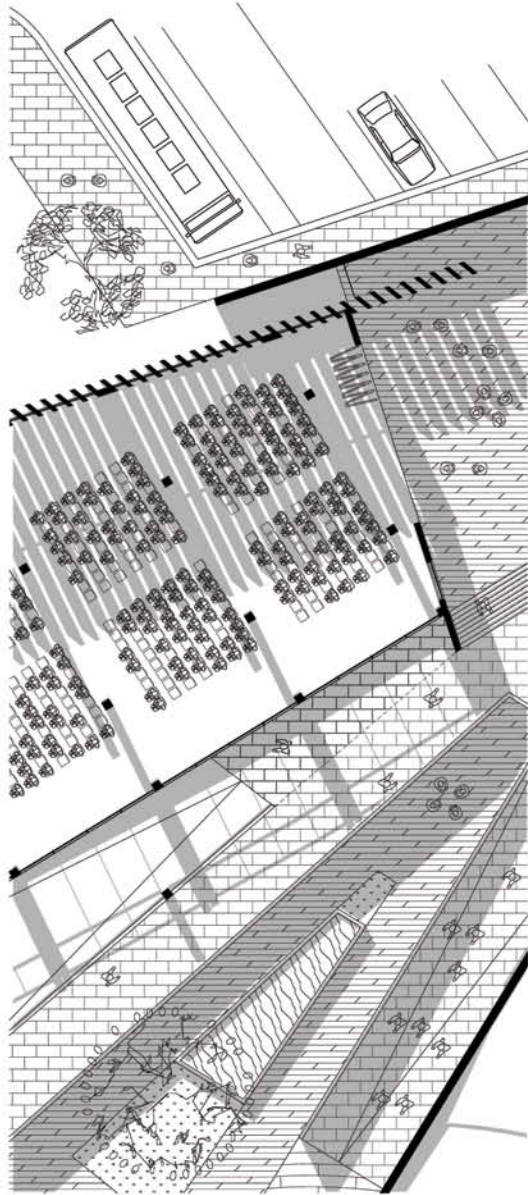
0m 4 8 20

FIG 170 DETAILED PLANS

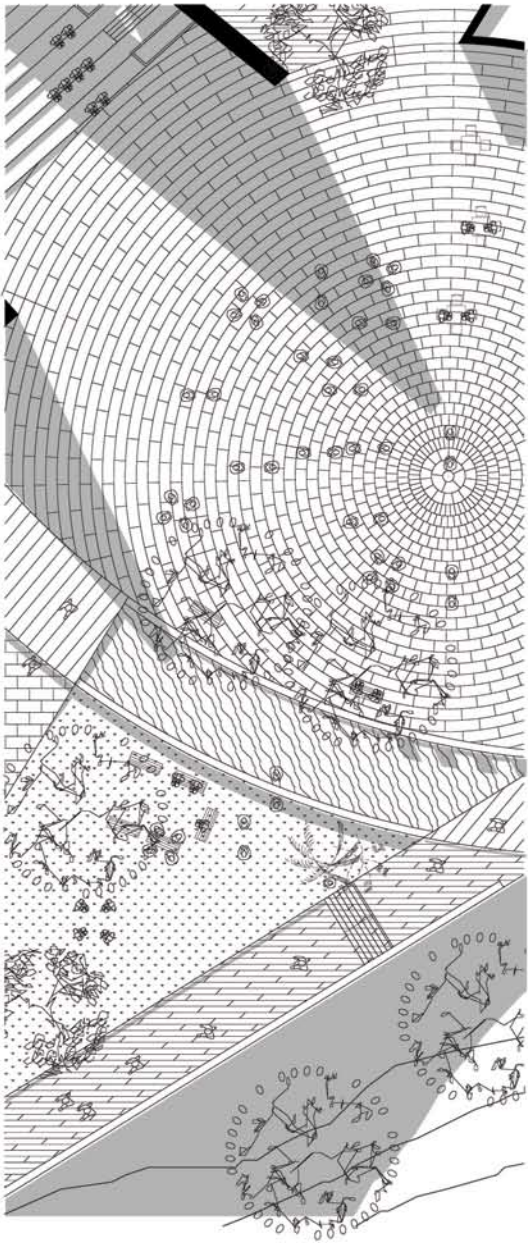
FIG 171
REFERENCE PLAN



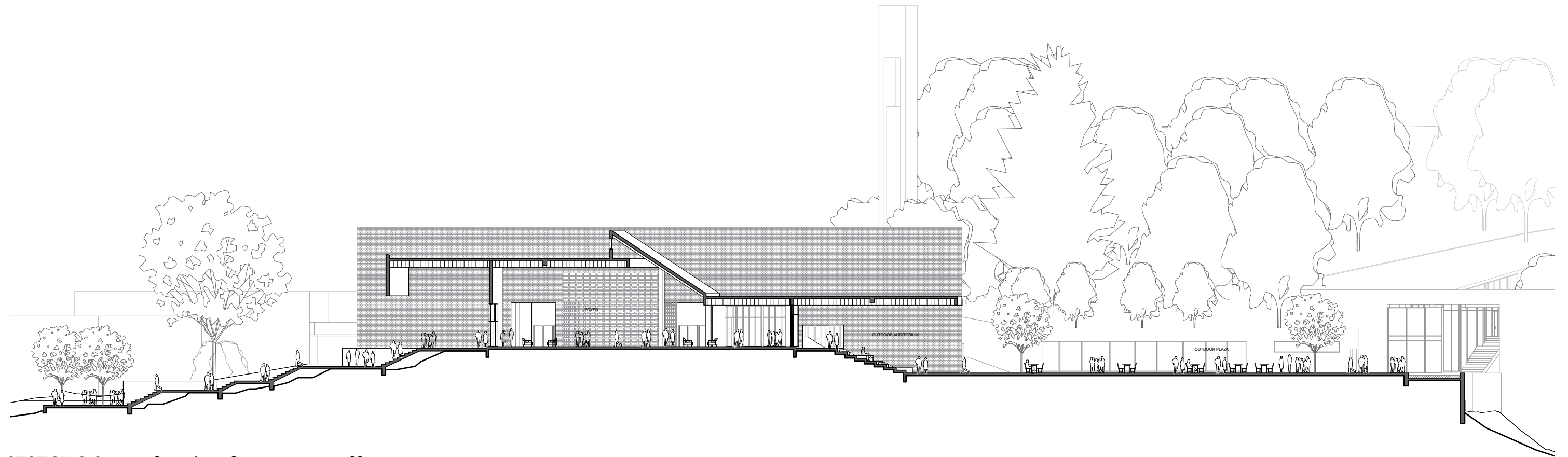
FLOW
A PLACE TO PAUSE



WARY
A PLACE TO GATHER

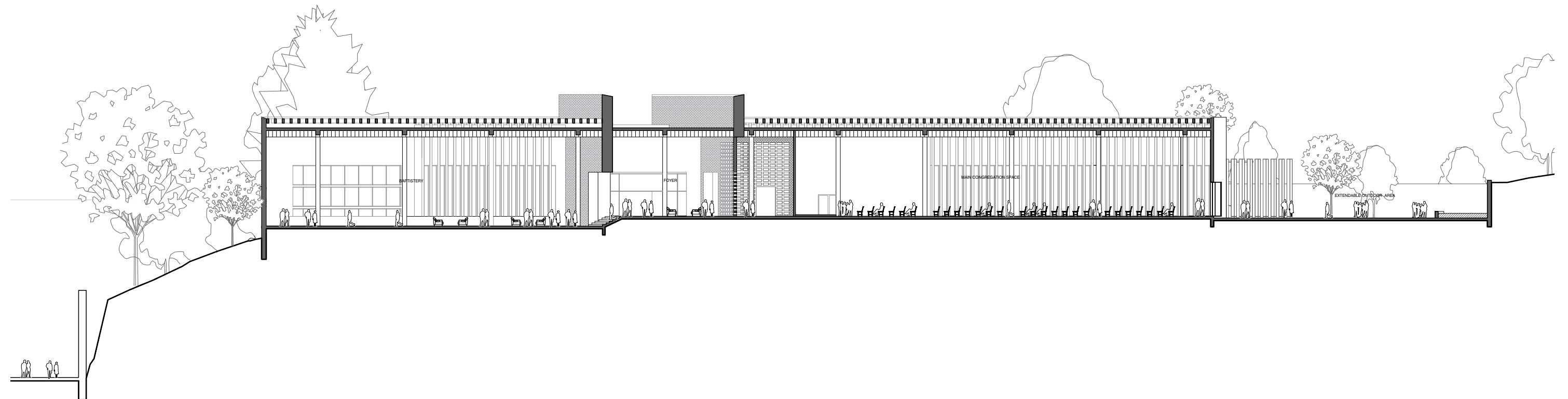


AWAKENING
A PLACE TO GAIN AWARENESS



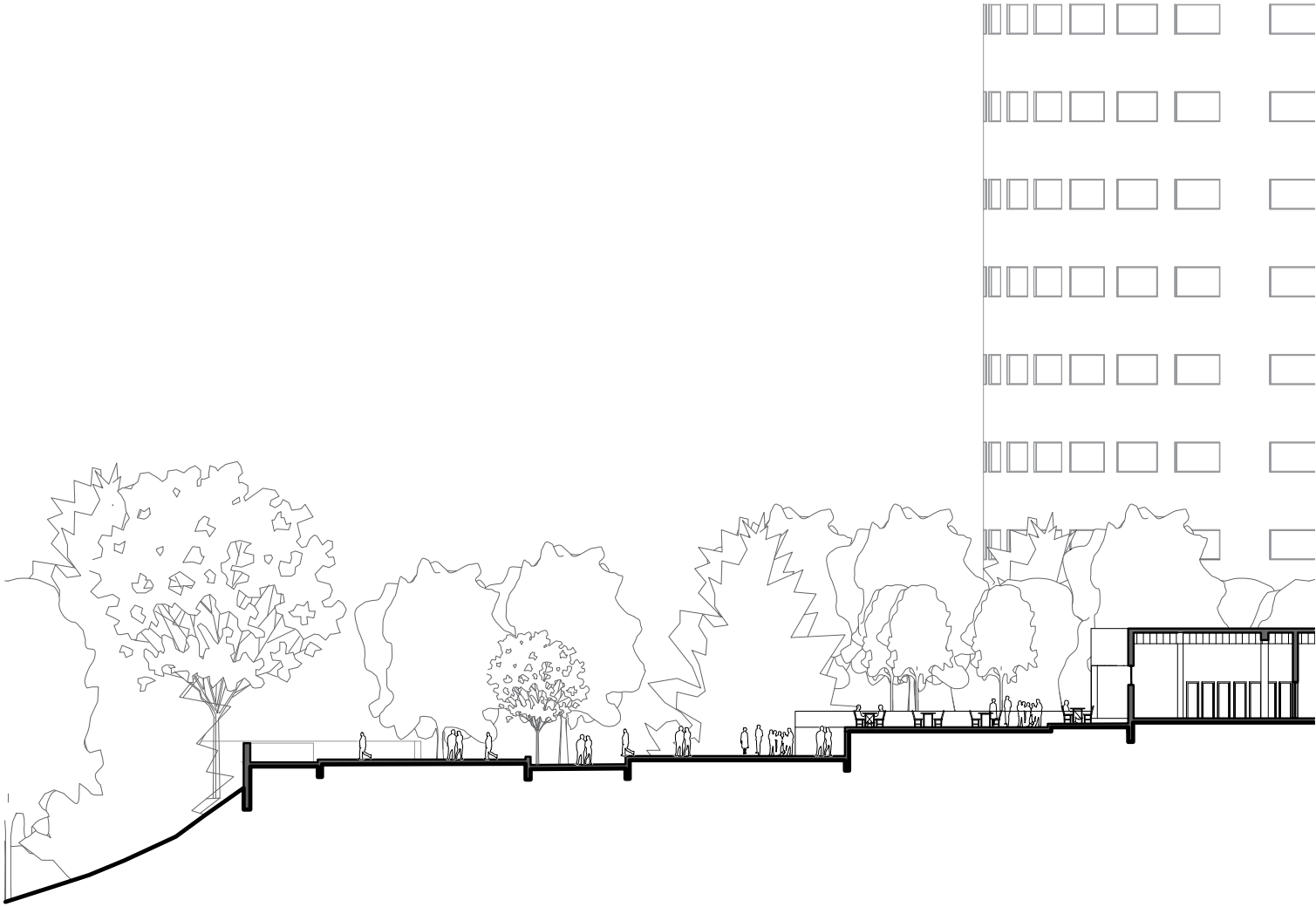
SECTION C-C

0m 4 8 20



SECTION B-B

0m 4 8 20



SECTION D-D

0m 4 8 20

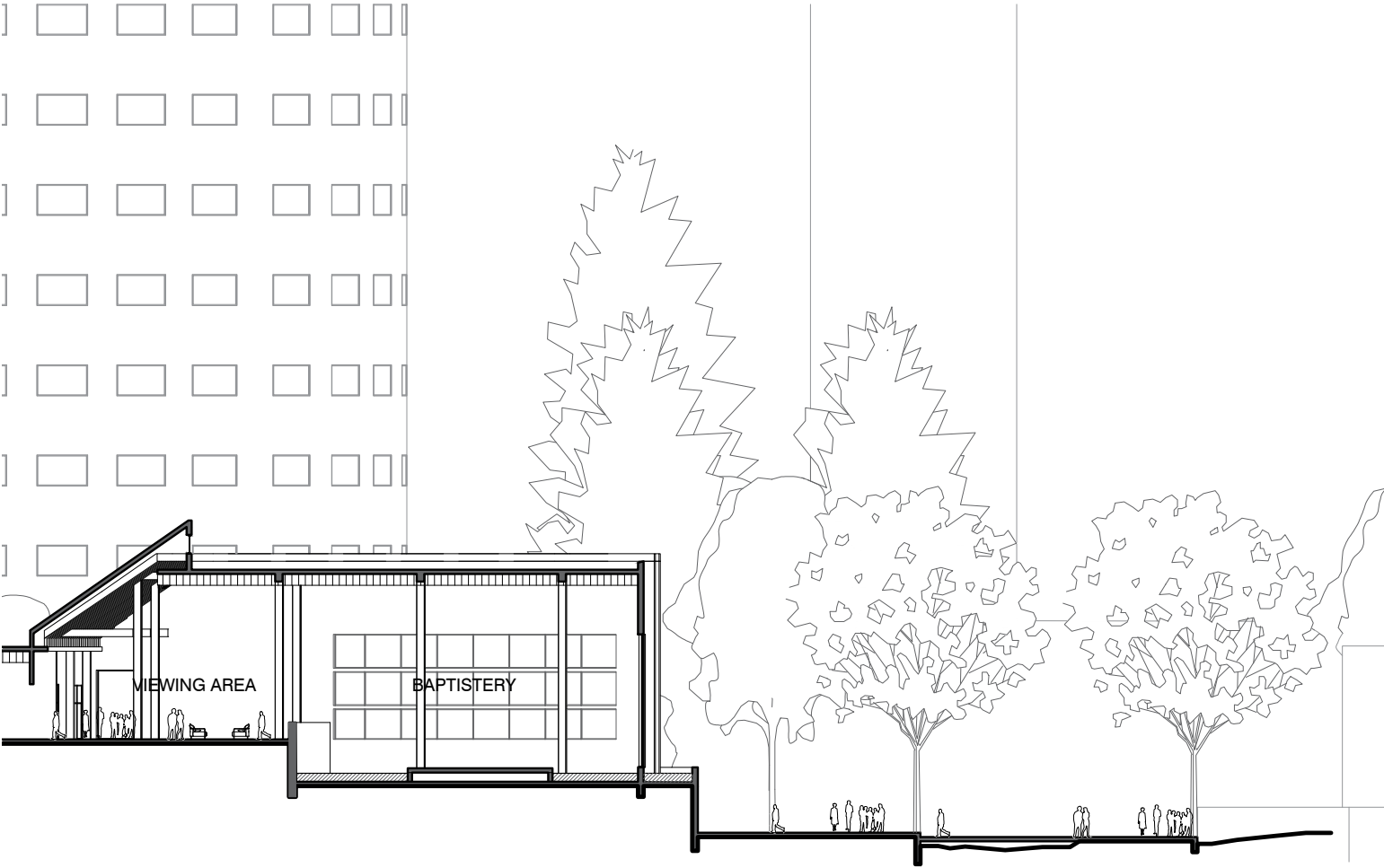
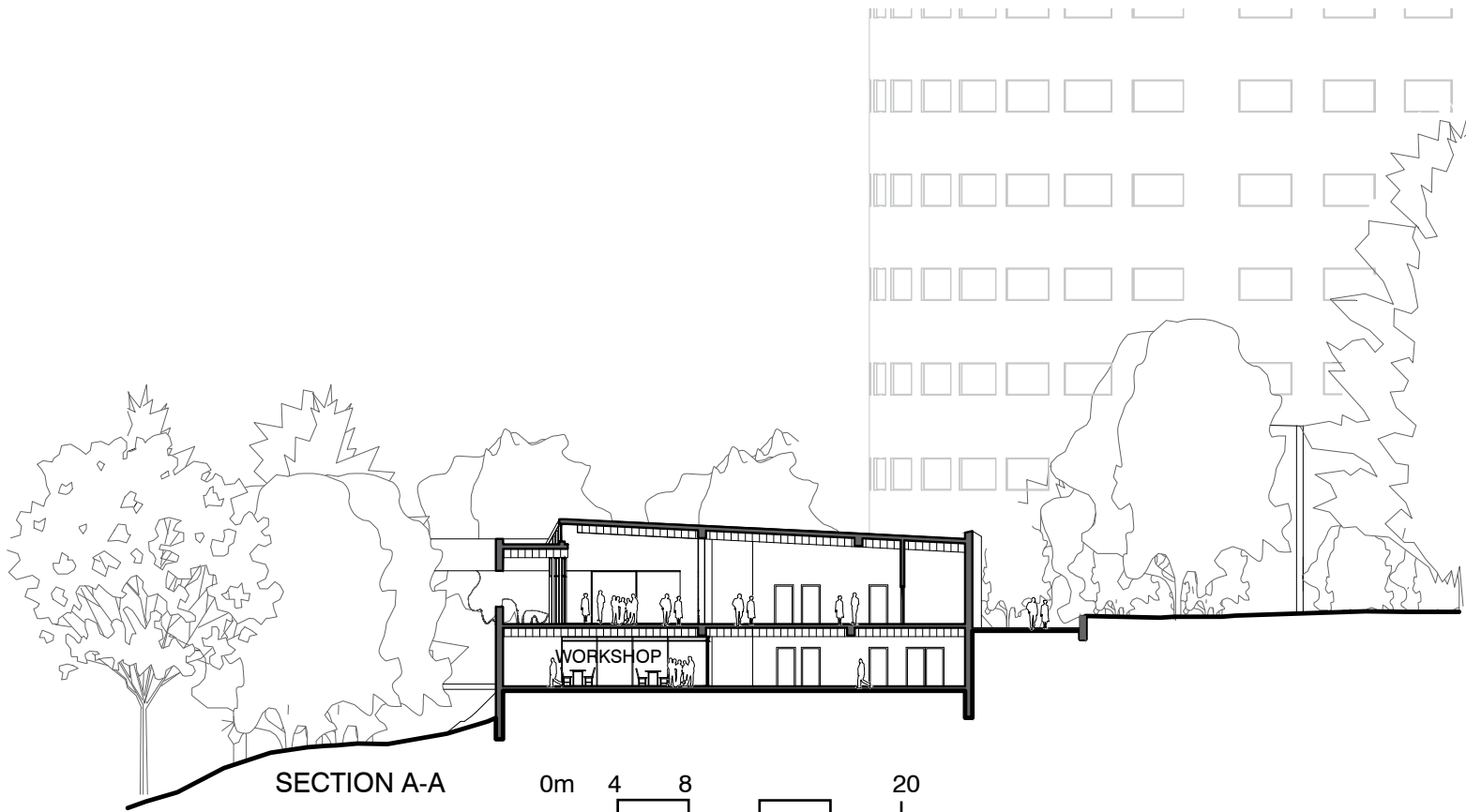


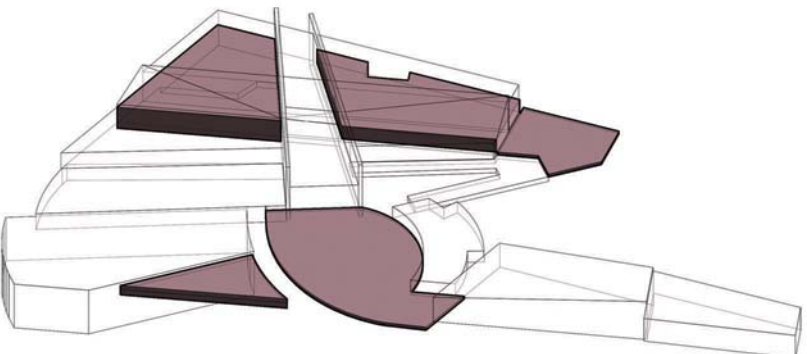
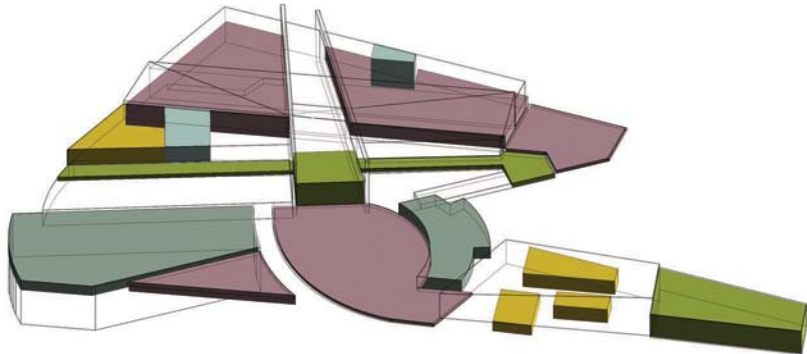
FIG 172
COMMUNITY
CENTER
Inside the community
center looking south



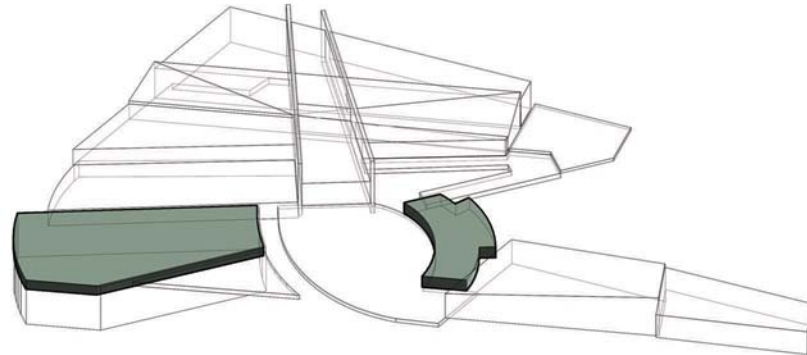
SECTION A-A

0m 4 8 20

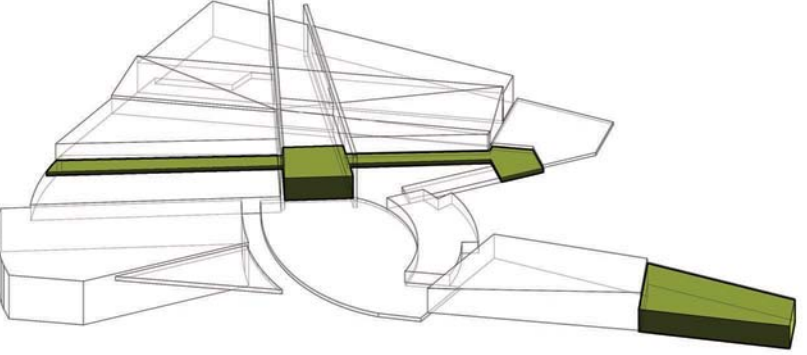
FIG 173 PROGRAM
*Program arrangement
of the House of the
Spirit*



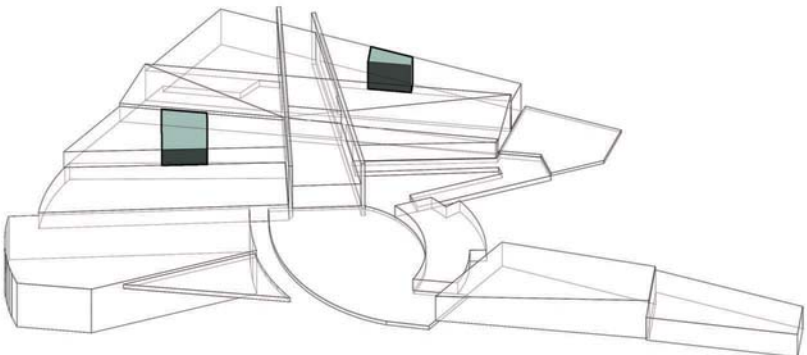
SPIRITUAL GATHERING



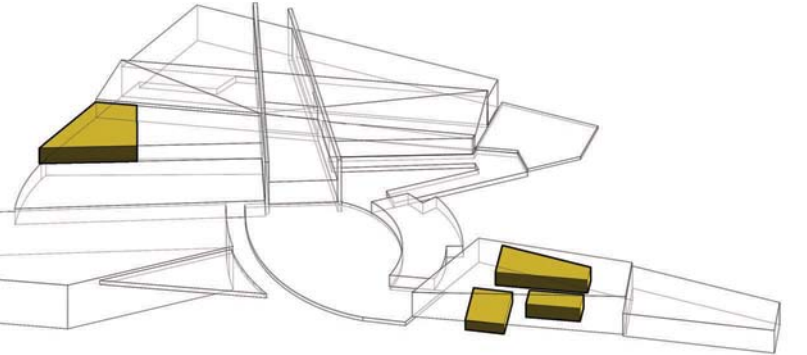
ENTERTAINMENT



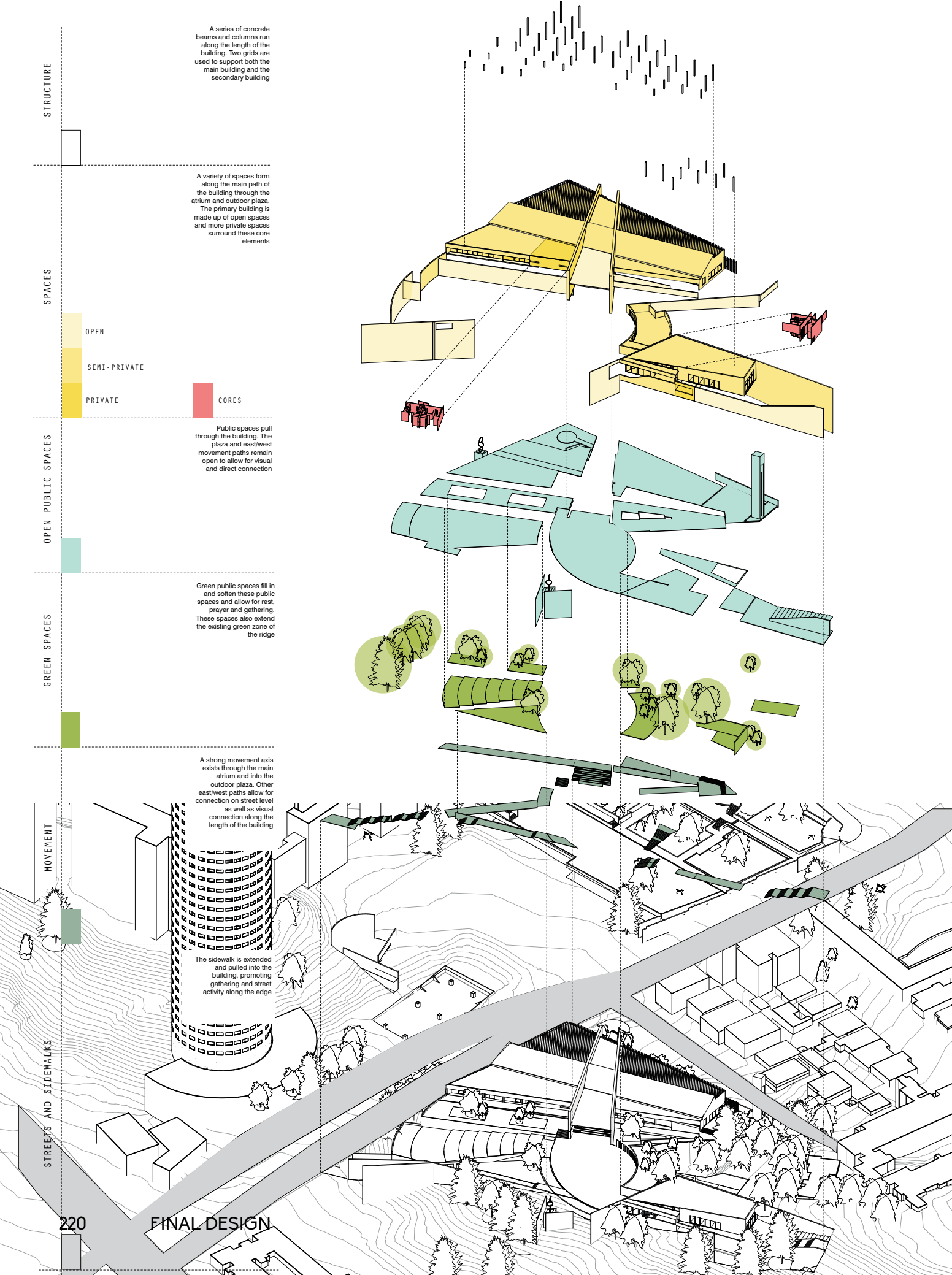
VIEWING



OFFICE/PREPARATION



EDUCATION



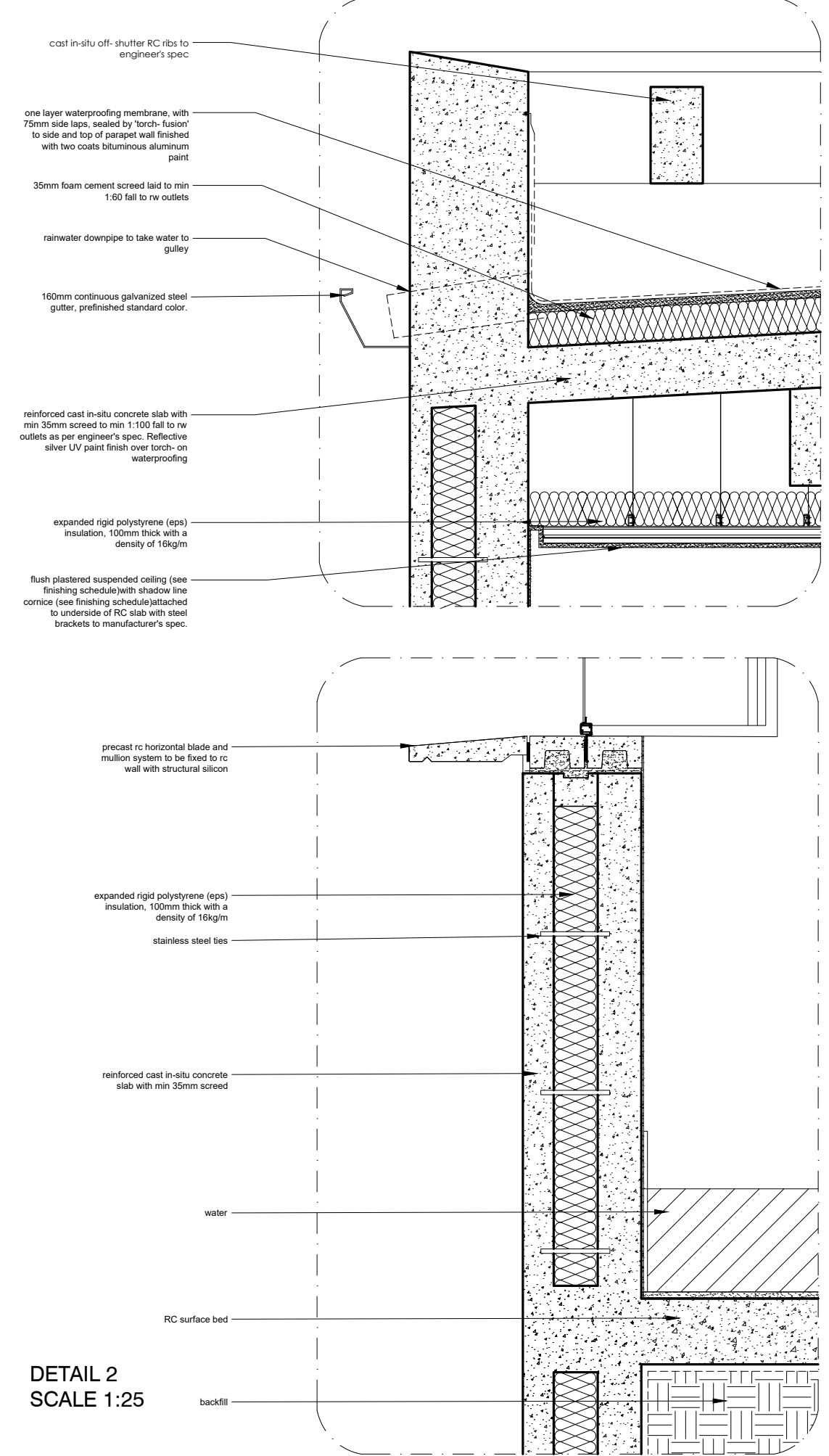
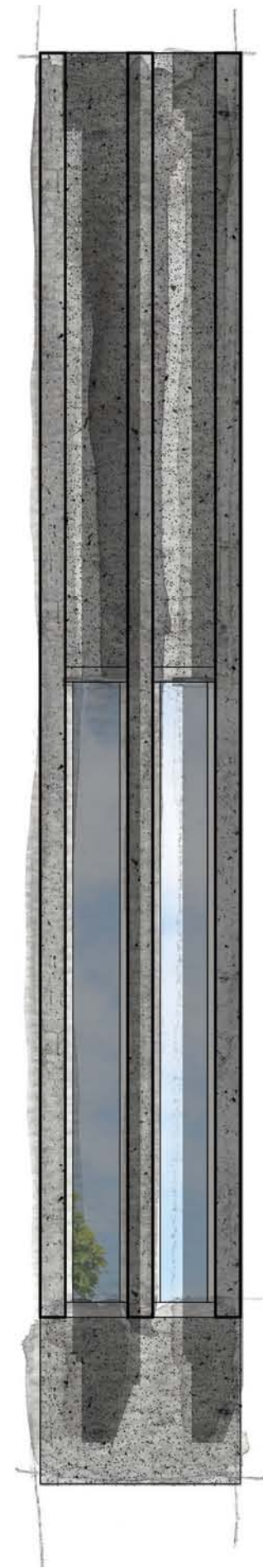
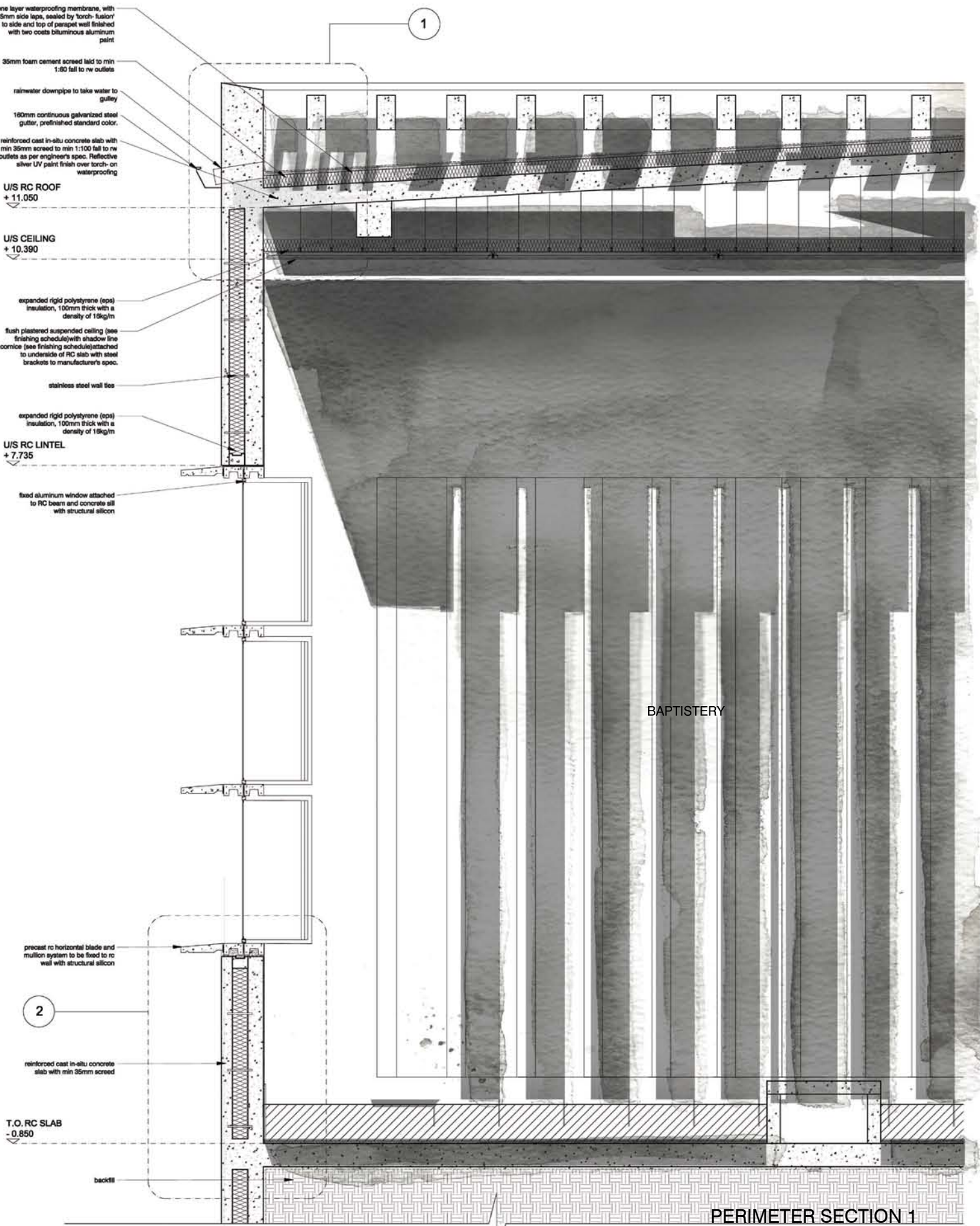


FIG 176 ENTRANCE
FROM JOE SLOVO
DRIVE



FIG 178
BAPTISTERY

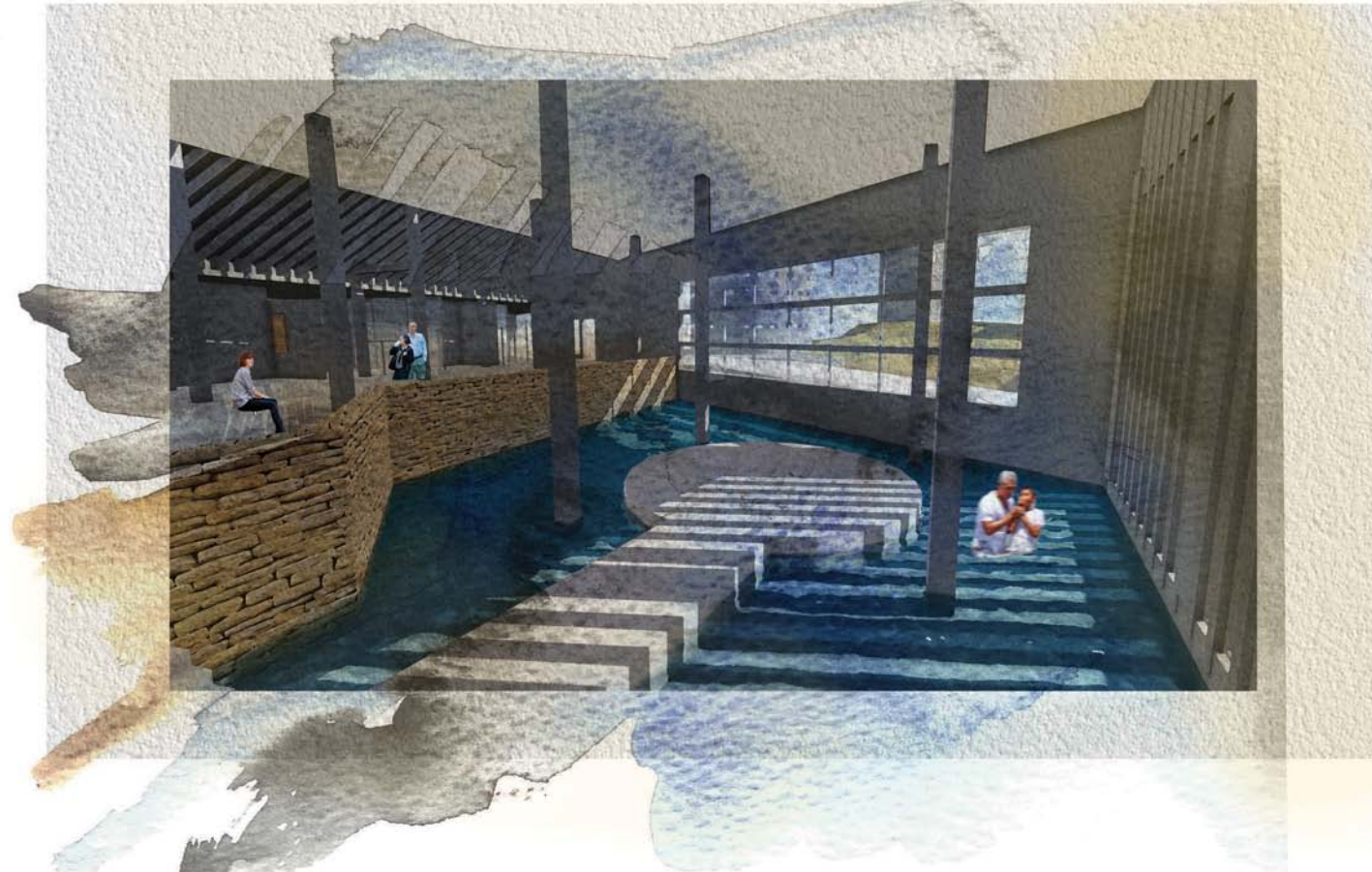


FIG 177 ENTRANCE
TOWARDS JOE
SLOVO DRIVE



FIG 179 MAIN
CONGREGATION
ROOM



reinforced cast in-situ concrete slab with min 35mm screed to min 1:100 fall to rw outlets as per engineer's spec. Reflective silver UV paint finish over torch-on waterproofing as per manufacturer's spec.

one layer waterproofing membrane, with 75mm side laps, sealed by 'torch-fusion' to side and top of parapet wall finished with two coats bituminous aluminum paint

35mm foam cement screed laid to min 1:60 fall to rw outlets

U/S RC ROOF
+ 8.840

U/S CEILING
+ 8.180

expanded rigid polystyrene (eps) insulation, 100mm thick with a density of 16kg/m
flush plastered suspended ceiling (see finishing schedule) with shadow line cornice (see finishing schedule) attached to underside of RC slab with steel brackets to manufacturer's spec.

expanded rigid polystyrene (eps) insulation, 100mm thick with a density of 16kg/m

stainless steel wall ties

U/S RC LINTEL
+ 5.185

T.O. RC SLAB
+ 0.000

226 RC surface bed
FINAL DESIGN

backfill

3

4

expanded rigid polystyrene (eps) insulation, 100mm thick with a density of 16kg/m

operable aluminum window attached to RC upstand and concrete sill with structural silicon

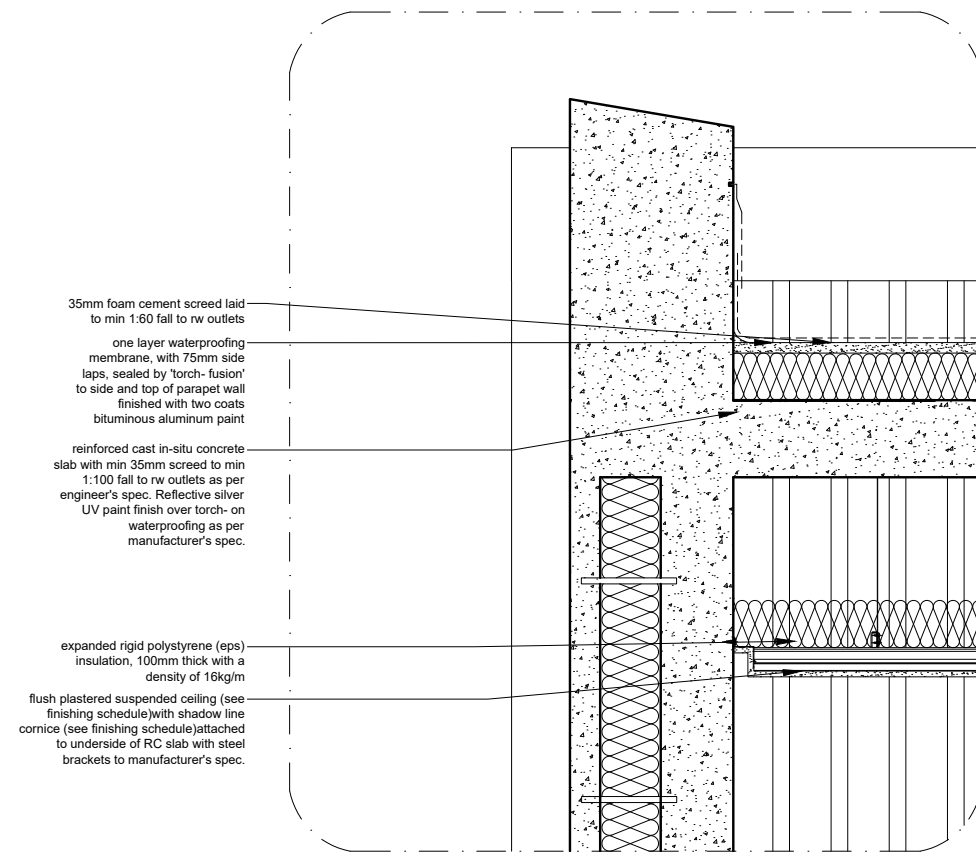
reinforced concrete upstand

MAIN CONGREGATION ROOM

PERIMETER SECTION 2



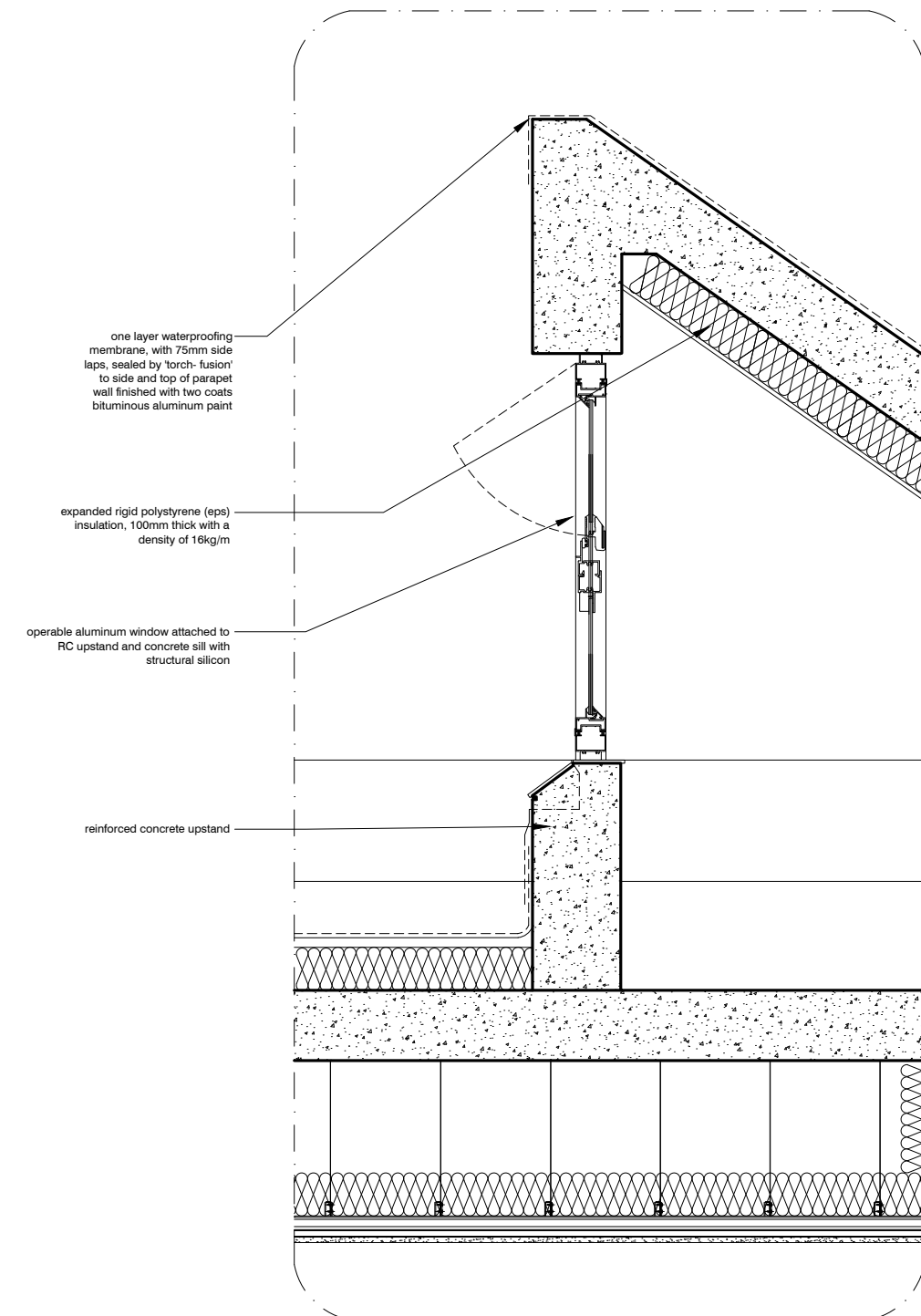
FINAL DESIGN



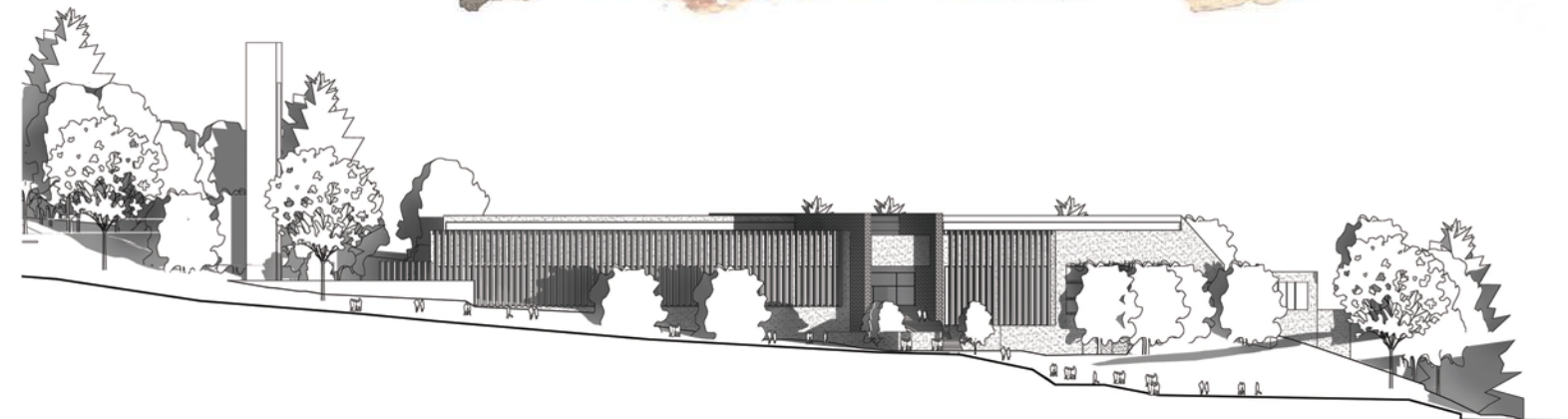
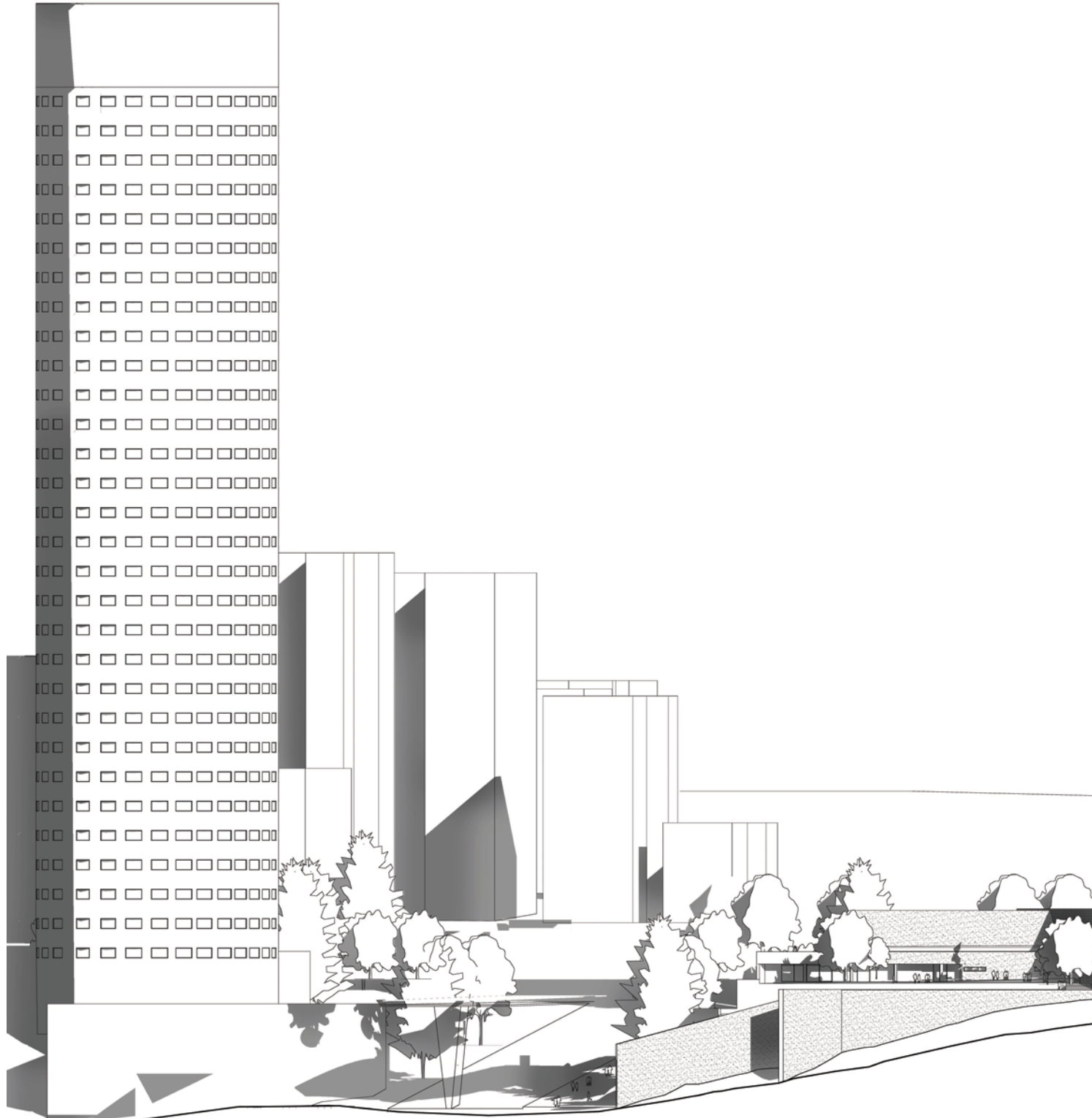
DETAIL 3
SCALE 1:25



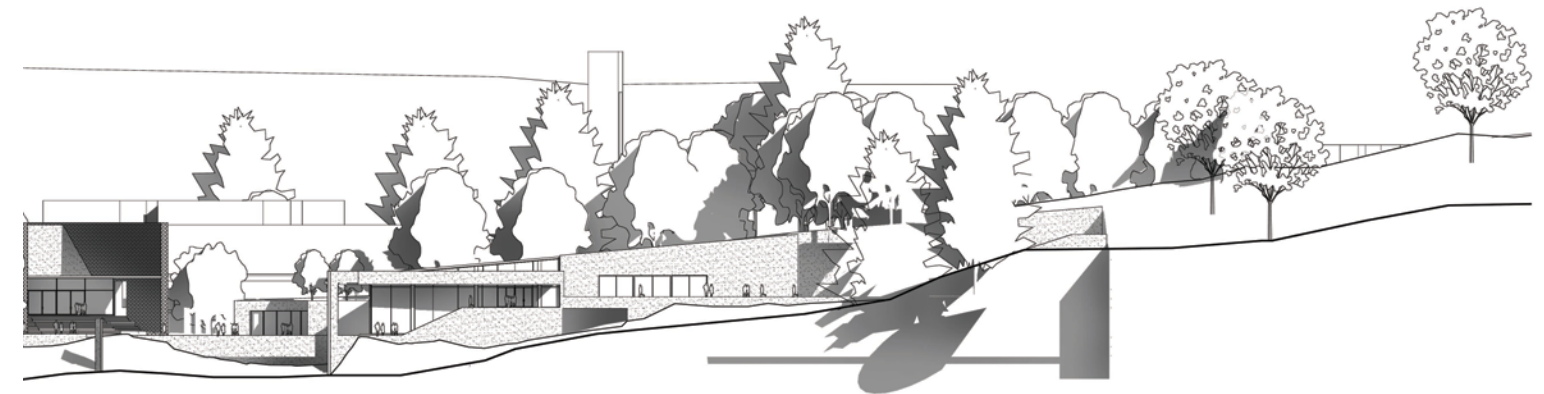
FIG 180 DIRECT
ROUTE ALONG
THE COMMUNITY
CENTER



DETAIL 4
SCALE 1:25



NORTH ELEVATION
SCALE 1:2000



SOUTH ELEVATION
SCALE 1:2000
FINAL DESIGN



FIG 181 OUTDOOR
THEATER
TOWARDS PONTE

one layer waterproofing membrane, with 75mm side laps, sealed by 'torch-fusion' to side and top of parapet wall finished with two coats bituminous aluminum paint

reinforced cast in-situ concrete slab with min 35mm screed to min 1:100 fall to rw outlets as per engineer's spec. Reflective silver UV paint finish over torch-on waterproofing as per manufacturer's spec.

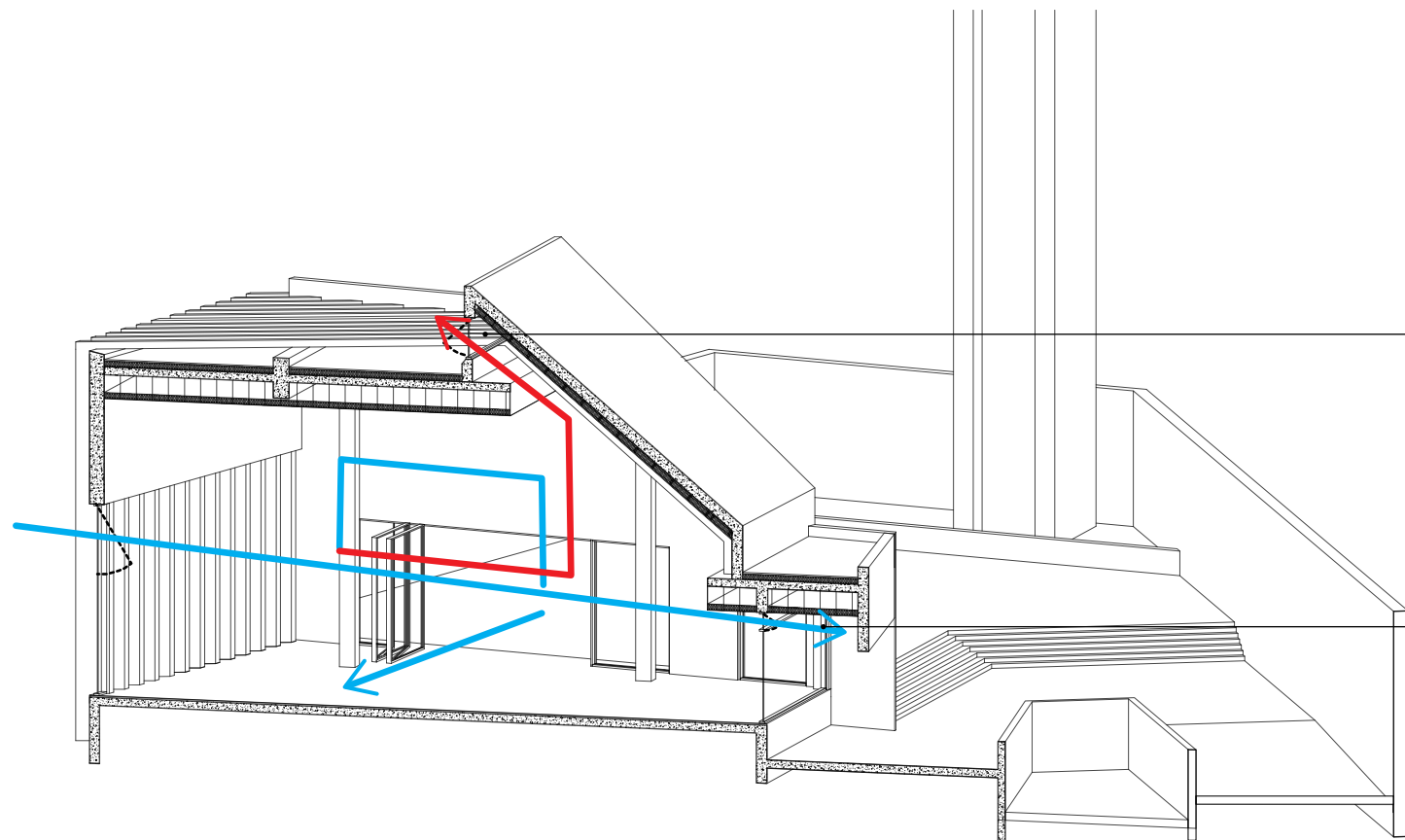
35mm foam cement screed laid to min 1:60 fall to rw outlets

expanded rigid polystyrene (eps) insulation, 100mm thick with a density of 16kg/m

flush plastered suspended ceiling (see finishing schedule) with shadow line cornice (see finishing schedule) attached to underside of RC slab with steel brackets to

operable aluminum window attached to RC upstand and

reinforced concrete upstand

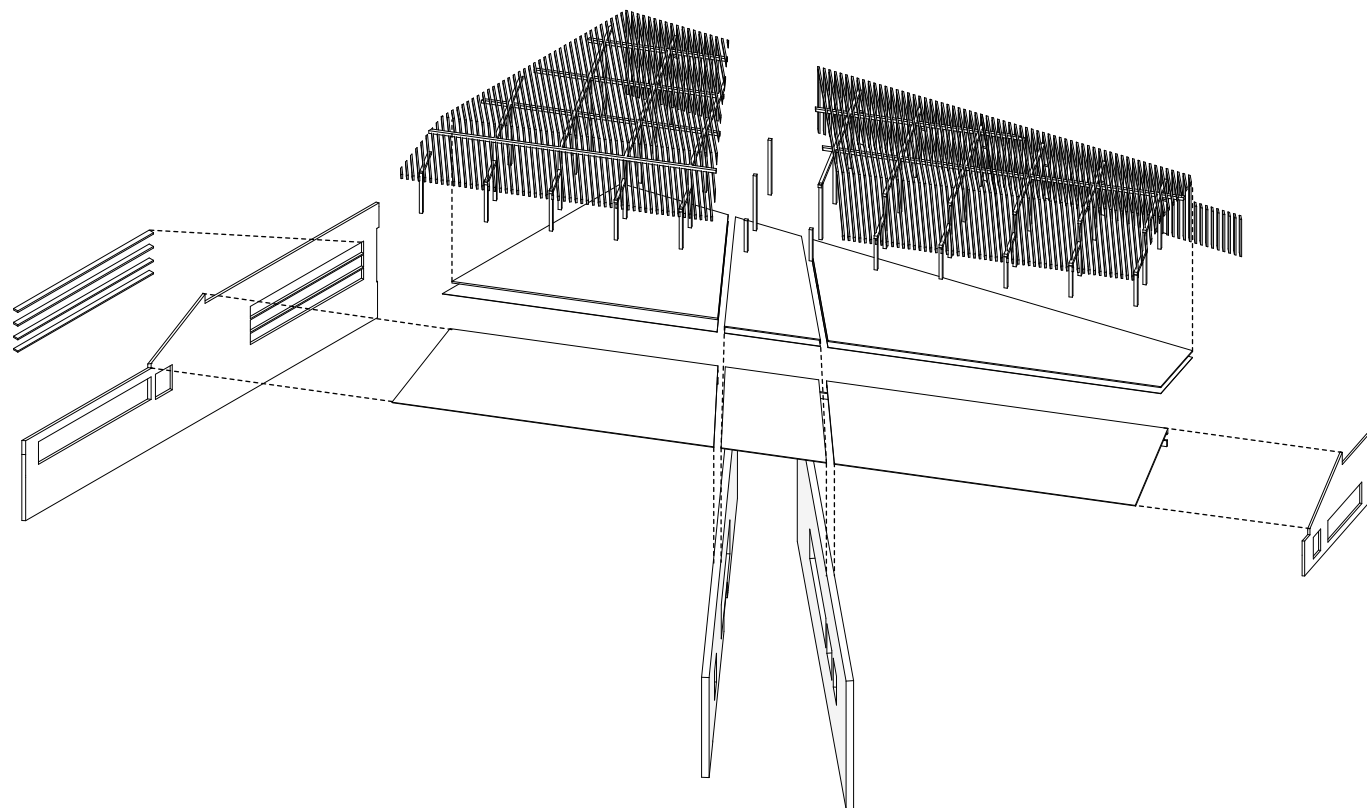


Air circulates through the space.
Warm air rises and moves out the
space through openable windows

Cool air moves in through openable
windows and slide-fold doors. The air
moves through the space and out the
other side of the space.

MACRO PASSIVE VENTILATION SYSTEM

FIG 182 THE
HOUSE OF THE
SPIRIT FROM
PONTE CITY



EXPLODED ELEMENTS





FIG 183 SERIES
OF FINAL MODEL
PHOTOGRAPHS

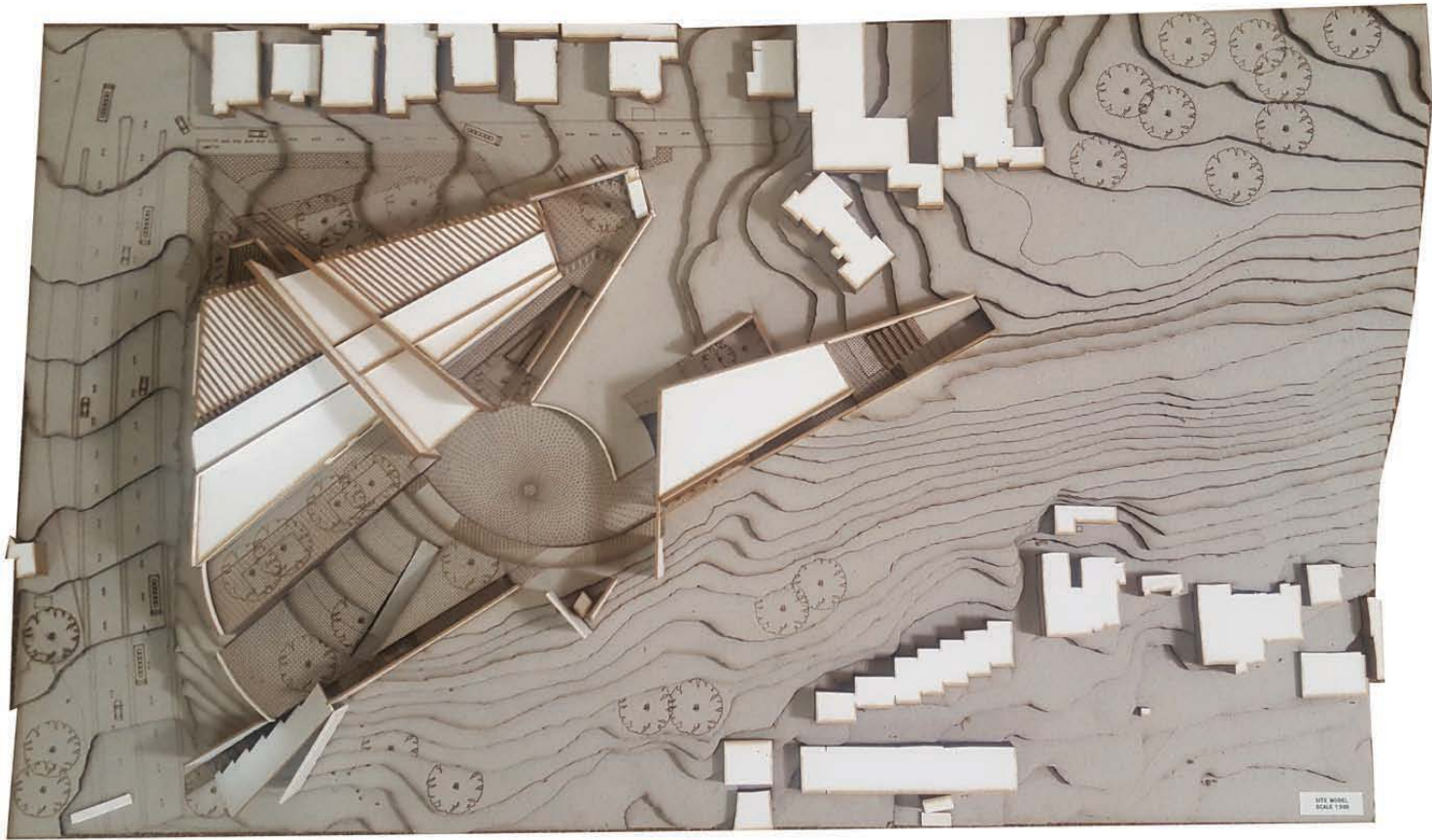


FIG 184
POSSIBILITIES ARE
ENDLESS

CHAPTER 7

Sources

*Resources used in the research and
development of the document*

REFERENCE LIST	240
LIST OF FIGURES	244

REFERENCE LIST

BOOKS

Auge, M., 1995. Non- Places: An Introduction to the Anthropology of Supermodernity. London: Verso

Bauman, Z., 2004. Liquid Life. Cambridge: Polity Press

Brinckerhoff Jackson, J.,1994. A Sense of Place, a Sense of Time. New Haven: Yale University Press

Castoridis, C.,1987.Social Imaginary and Truth. Cambridge: Polity Press

De Grunchy, J., 1979.The Church Struggle in South Africa: Second Edition. United States of America: Wm. B. Eerdmans Publishing Co.

Dreyfus, H., 2001.On the Internet:Thinking in Action. London: Routledge

Fardjadi, H., 1994. Delayed Space. Cambridge: Princeton Architectural Press

Gideon, S., 1967.Space, Time and Architecture.Cambridge: Harvard University Press

Harvey, D., 1989.The Condition of Post Modernity.Cambridge: Blackwell

Hinchliff, P., 1968.The Church in South Africa. London: S.P.C.K

Hope, M & Young, J., 1981.The South African Churches in a Revolutionary Situation. New York: Orbis Books

Kern, S., 1983. The Culture of Time and Space.Cambridge: Harvard University Press

Khan, S., 2012. A Touch, a Tear, a Tempest.Unknown

Koolhass,R., 2000.Junkspace.New York: Princeton Architectural Press

Koolhass,R., 1995.The Genric City. New York: Monacelli Press

Makhubu, P., 1988.Wo are the African Independent Churches? Johannesburg: Skotaville Publishers

May, J. & Thrift, N., 2001. TimeSpace. London: Routledge

Norberg-Schultz., 1988. The Phenomenon of Place. New York: Princeton

Oldernburg, R., 1995.The Good Great Place. New York: Marlowe & Company

Olupona, J., 1991. African Traditional Religions in Contemporary Society. New York: Paragon House

Proust, M., 1981.Remebrance of Things Past. United States: Vintage

Prozesky, M & De Grunchy, J., 1995. Living Faiths in South Africa. United States of America: St. Martin’s’ Press, Inc.

Richardson, P., 2004. New Sacred Space. London: Laurence King Publishing Ltd

Tomlinson, D., 2007.The Culture of Speed. London: SAGE Publications Ltd

Tschumi, B., 1981.The Manhattan Transcripts. London: Academy Group Ltd

Van de Ven, C.,. 1980. Space in Architecture. Netherlands: Van Gorcum Assen

Vidler, A. 2000. Warped Space. Cambridge: The MIT Press

Vilakazi, A, Bongani, M & Mthembeni, M., 1981.Shembe: The Revitalization of African

Society. Johannesburg: Skotaville Publishers

Virilio, P,. 1893. The Overexposed City. New York: Columbia University Press

Walter, E.V., 1988.Placeways: A Theory of Human Environment. Chapel Hill: The University of North Carolina Press

WEBSITES

All about religion, History of Christianity in South Afrca [Online] Available at: <http://www.allaboutreligion.org/history-of-christianity-in-africa-faq.htm> [Accessed on 11 October 2016]

Amnesty Internation,., France: Upholding burkini ban risks giving green light for abuse of women and girls. [Online] Avaliable at: <https://www.amnesty.org/en/latest/news/2016/08/france-upholding-burkini-ban-risks-giving-green-light-for-abuse-of-women-and-girls/> [Accessed 1 September 2016].

Brandwatch, Marketing. [Online] Available at: www.brandwatch.com [Accessed on 20 August 2016]

BusinessTech, Most popular religions in South Africa [Online] Available at: <http://businesstech.co.za/> [Accessed on 20 August 2016]

Christianity.com, Missionary Heroes of South Africa [Online] Available at: <http://www.christianity.com/church/church-history/timeline/1701-1800/missionary-heroes-of-south-africa-11630223.html> [Accessed on 20 August 2016]

City of Johannesburg, Telecommunications. [Online] Available at: www.joburg.org.za [Accessed 10 August 2016]

GCIS, Religious affiliation [Online] Available at: <http://www.gcis.gov.za/> [Accessed on 20 August 2016]

Hadid, Z., 10 Inspirational and Architectural Lessons from Zaha Hadid. [Online] Available at: <http://freshome.com/2012/09/21/10-inspirational-and-architectural-lessons-from-zaha-hadid/> [Accessed 10 April 2016].

Kelly, Starbucks, The “Third Place” and Creating the Ultimate Customer Experience. [Online] <http://www.fastcompany.com/887990/starbucks-third-place-and-creating-ultimate-customer-experience> [Accessed 1 May 2016].

Gaines, P., Living in a world of technology. [Online] Available at:

www.southcarolinaparks.com/our-mission/message-from-director/living-technology.aspx Accessed 29 April 2016].

Herrera, M., The World we live in. [Online] Available at: www.mherrera.org/articles/14.htm Accessed 29 April 2016].

Honoré, C., Slow London. [Online] Available at: <http://www.carlhonore.com/2009/04/slow-london-2/> [Accessed 10 April 2016].

Photius, South Africa: The Arrival of Christianity [Online] Available at: <http://www.photius.com/> [Accessed on 11 October 2016]

Stats SA, City of Johannesburg [Online] Available at: <http://www.statssa.gov.za> [Accessed on 11 October 2016]

Straumann, R & Graham, M., The World Online. Oxford Internet Institute: University of Oxford. [Online] Available at geonet.oi.ox.ac.uk [Accessed on 10 September 2016]

Taub, Amanda, France’s ‘Burkini’ Bans Are About More Than Religion or Clothing. [Online] Available at: http://www.nytimes.com/2016/08/19/world/europe/frances-burkini-bans-are-about-more-than-religion-or-clothing.html?_r=1 Accessed 1 September 2016].

Teckst, 19 Text Messaging Stats

that will Blow your mind. [Online] Available at: <https://teckst.com> [Accessed on 11 October 2016]

VIDEO CLIPS & MOVIES

In Praise of Slowness, 2005, video recording, Ted Talks, Unknown.

The Refusal of Time, 2012, video recording, The Guardian, Perth

The Good Great Place, 2012, video recording, Unknown.

The Artist is Present, 2010, video recording, Marina Abramovic, Milica Zec. Available at: <https://vimeo.com/72711715>

PAPERS

Hillier, B., 2012. The Theory of the City as an Object. University College London

Okamoto, H., 1992. Time, Speed and Perception. MIT

LIST OF FIGURES

FIG 1 AURAS: Watercolour painting, Johannesburg, Ryder, K (2015)

FIG 2 TIME: Watercolour painting, Johannesburg, Ryder, K (2015)

FIG 3 SPACE OF PAUSE: Watercolour painting, Johannesburg, Ryder, K (2016)

FIG 4 MOMENTS: Photograph, Johannesburg, Ryder, K (2015)

FIG 5 MY PEOPLE: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 6 THE RACE: Photograph, Johannesburg, Ryder, K (2015)

FIG 7 THE WORLD ONLINE: Computer Generated Drawing, after Straumann, R & Graham, M (2011) The World Online, Oxford Internet Institute: University of Oxford. Available at geonet.oii.ac.uk on 10 September 2016

FIG 8 TIMELINE OF TECHNOLOGY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 9 PACE OF LIFE: Watercolour painting, Johannesburg, Ryder, K (2016)

FIG 10 TELEPHONE

DEVELOPMENT IN SOUTH AFRICA: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 11 PAUSE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 12 PAPERCLIP ADVERTISEMENT (1874): Unknown. (1874) Paper clip advertisement, Available at <http://www.smithsonianmag.com/smart-news/shackleton-probably-never-took-out-an-ad-seeking-men-for-a-hazardous-journey-5552379/?no-ist> on 9 September 2016

FIG 13 RHYTHMS OF LIFE: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 14 RADIO SHACK ADVERTISEMENT (1979): Unknown. (1979) Radio Shack advertisement, Available at <https://za.pinterest.com/pin/187251296979535690/> on 9 September 2016

FIG 15 A PLACE IN TIME: Nirox Exhibition. (2016) A Place in Time

FIG 16 THE CITY RISES (1910): Boccioni, U. (1910) Art through Time, Available at <https://learner.org/courses/globalart/work/173/index.html> on 1 May 2016

FIG 17 POP-CULTURE: Futura, T. (2014) Pop- culture, Available at <https://za.pinterest.com/pin/65654107046568864/> on 21 August 2016

FIG 18 LEARN HOW TO SPEED READ: De Santis, A. (2016) Learn how to Speed Read, Available at <https://www.behance.net/gallery/35023525/Editorial-illustrations-for-Redbook-2> on 21 August 2016

FIG 19 THE REFUSAL OF TIME, 2012: Kentridge, W. (2012) The Refusal of Time Exhibition, Available at <http://www.christinabalch.com/review-william-kentridges-the-refusal-of-time/> on 21 August 2016

FIG 20 ONLY CHECK THE EMAIL 3 TIMES A DAY: De Santis, A. (2016) Only check the email 3 times a day, Available at <https://www.behance.net/gallery/35023525/Editorial-illustrations-for-Redbook-2> on 21 August 2016

FIG 21 JOHANNESBURG STATISTICS: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 22 MODERN BEHAVIOUR: De Santis, A. (2016) Shopping, Available at <http://andreadesantis.blogspot.co.za/> on 25 August 2016

FIG 23 SHOPPING MALL PLANNING: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 24 SHOPPING MALL PLANNING 2: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 25 THE VIRTUAL IS EVERYWHERE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 26 THE EXPERIENCE: Multi-media image, Johannesburg, Ryder, K (2016)

FIG 27 DISTANCE: Photograph, Johannesburg, Ryder, K (2015)

FIG 28 WE NEVER TALK ANYMORE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 29 NUMBER OF TEXT MESSAGES SENT: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 30 ISLANDS: Kuczynski, P. (2016) Our addiction to technology, Available at <http://www.pawelkuczynski.com/index.php> on 21 August 2016

FIG 31 THIRD PLACE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 32 THIRD PLACE IN THE CITY: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 33 THIRD PLACE: Watercolour painting, Johannesburg, Ryder, K (2016)

FIG 34 THE PRESENT: Computer Generated Drawing,

Johannesburg, Ryder, K (2016)	com/tag/the-artist-is-present/ on 21 August 2016	FIG 52 FLOW: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 62 AWAKENING: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 35 STARBUCKS: Lam, H. (2014) 5 Interesting Facts, Available at http://onlinejournalism.jmsc.hku.hk/2014spring/team_d/?p=128 on 21 August 2016	FIG 41 PEACEFUL: Photograph, Johannesburg, Ryder, M (2016) FIG 42 ON TOP OF THE RIDGE: Photograph, Johannesburg, Ryder, K (2016)	FIG 53 EXPRESSIONS OF WARY (SYMBOL): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 63 FLOW, WARY AND AWAKENING: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 36 THIRD PLACES IN THE CITY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 43 COLLAGE: Multi-media image, Johannesburg, Ryder, K (2016)	FIG 54 EXPRESSIONS OF WARY (CONCEPT): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 64 THE CITY OF JOHANNESBURG: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 37 SLOWNESS: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 44 EMPLOYMENT IN JOHANNESBURG: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 55 EXPRESSIONS OF WARY (DIAGRAM): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 65 LANDSCAPES: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 38.1 SLOW IS TOWARDS AWARENESS: Photograph, Johannesburg, Ryder, K (2016)	FIG 45 MY CITY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 56 THE WARY INTERVENTION: Multi- Media Image, Johannesburg, Ryder, K (2016)	FIG 66 BROAD PATTERNING: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 38.2 SLOW IS TOWARDS AWARENESS: Photograph, Johannesburg, Ryder, K (2016)	FIG 46 SYMBOLIC: Hand drawing, Johannesburg, Ryder, K (2016)	FIG 57 WARY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 67 PATTERNS & DISRUPTIONS: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 38.3 SLOW IS TOWARDS AWARENESS: Unknown. (2010) The Artist is Present, Available https://iranzuguijarroplaza.wordpress.com/tag/the-artist-is-present/ on 21 August 2016	FIG 47 FLOW, WARY AND AWAKENING: Hand drawing, Johannesburg, Ryder, K (2016)	FIG 58 EXPRESSIONS OF AWAKENING (SYMBOL): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 68 MOVEMENTS: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 38.4 SLOW IS TOWARDS AWARENESS: Photograph, Johannesburg, Ryder, K (2016)	FIG 48 EXPRESSIONS OF FLOW (SYMBOL): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 59 EXPRESSIONS OF AWAKENING (CONCEPT): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 69 BUILT FORM: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 39 MOVEMENT: Computer Generated Drawing, Johannesburg, Ryder, K (2016)	FIG 49 EXPRESSIONS OF FLOW (CONCEPT): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 60 EXPRESSIONS OF AWAKENING (DIAGRAM): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 70 ZONING: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
FIG 40 THE ARTIST IS PRESENT: Unknown. (2010) The Artist is Present, Available https://iranzuguijarroplaza.wordpress.com	FIG 50 EXPRESSIONS OF FLOW (DIAGRAM): Hand drawing, Johannesburg, Ryder, K (2016)	FIG 61 THE AWAKENING INTERVENTION: Multi- Media Image, Johannesburg, Ryder, K (2016)	FIG 71 SIMPLIFIED: Computer Generated Drawing, Johannesburg, Ryder, K (2016)
	FIG 51 THE FLOW INTERVENTION: Multi- Media Image, Johannesburg, Ryder, K (2016)		FIG 72 RHYTHMS OF MY CITY: Multiple Hand drawings, Johannesburg, Ryder, K (2016)

FIG 73 ATLAS OF LANDSCAPE RHYTHMS: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 74 RHYTHMS SHAPE THE CITY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 75 RHYTHM: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 76 TIMELESSNESS: Photograph, Johannesburg, Ryder, M (2016)

FIG 77 YEOVILLE WATER TOWER: Photograph, Johannesburg, Ryder, K (2016)

FIG 78 YEOVILLE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 79 YEOVILLE IN THE CITY OF JOHANNESBURG: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 80 FOOD: Photograph, Johannesburg, Ryder, K (2016)

FIG 81 HARROW ROAD FLYOVER (LATE 1960s): Unknown. (1960) Johannesburg 1912, Available <https://johannesburg1912.wordpress.com/2011/06/17/doorfontein-pt3/> on 15 August 2016

FIG 82 THE TASTE OF YEOVILLE: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 83 YEOVILLE RIDGE: Photograph, Johannesburg, Ryder, K (2016)

FIG 84 GOD'S LAND: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 85 TIMELESS IMAGININGS: Watercolour painting, Johannesburg, Ryder, K (2016)

FIG 86 SPIRITUAL SPACE: Photograph, Johannesburg, Ryder, M (2016)

FIG 87 RELIGIOUS AFFILIATION: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 88 CHRISTIANITY IN AFRICA: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 89 ETHIOPIISM VERSUS ZIONISM: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 90 PRAYERS ATOP THE RIDGE: Lloyd, A. (2014) In God's Land, Available <http://www.urbanafrica.net/urban-voices/gods-land-exploring-yeoville-ridge/> on 15 August 2016

FIG 91 PLACE OF ORIGIN: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 92 MORIA: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 93 WE PRAY: Harvard, A. (2015) ZCC, Available <http://www.urbanafrica.net/urban-voices/gods-land-exploring-yeoville-ridge/> on 15 August 2016

FIG 94 BURKA BAN: Unknown. (2016) France Bans the Burka, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 95 FREEDOM: Unknown. (2016) France Bans the Burka, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 96 NICE BEACH: Unknown. (2016) France Bans the Burka, Available <https://www.theguardian.com/world/2016/aug/24/french-police-make-woman-remove-burkini-on-nice-beach> on 15 August 2016

FIG 97 SOCIAL HOSTILITIES: Computer Generated Drawing, after The Guardian (2012) Available at <https://www.theguardian.com/news/datablog/2012/sep/20/religious-restrictions-index-intolerance-rise> on 10 September 2016

FIG 98 BEAUTY: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 99 ONE FOR ALL: Watercolour Painting, Johannesburg, Ryder, K (2016)

FIG 100 INTERFAITH SPIRITUAL CENTER (PLAN): Unknown.

(2000) Interfaith Spiritual Center, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 101 INTERFAITH SPIRITUAL CENTER (INTERNAL): Unknown. (2000) Interfaith Spiritual Center, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 102 FAITH HOUSE (EXTERNAL): Unknown. (2010) Faith House, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 102 FAITH HOUSE (INTERNAL): Unknown. (2010) Faith House, Available <http://missperceive.blogspot.co.za/2011/12/burqa-ban-in-france.html> on 15 August 2016

FIG 104 PRECEDENT: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 105 MULTIBELIEF SPACE: Watercolour painting, Johannesburg, Ryder, K (2016)

FIG 106 REFLECTION: Hand drawing, Johannesburg, Ryder, K (2016)

FIG 107 PROGRAM MAKE-UP: Computer Generated Drawing, Johannesburg, Ryder, K (2016)

FIG 108 PROGRAM:

Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 109 CONCEPTUAL
PROGRAM ARRANGEMENT:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 110 A SITE FOR PAUSE AND
THE HOUSE OF THE SPIRIT:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 110.1 ACTIONS OF THE
HOUSE OF THE SPIRIT:
Photograph, Johannesburg,
Ryder, M (2016)

FIG 110.2 ACTIONS OF THE
HOUSE OF THE SPIRIT:
Unknown. (2014) People, Crowd,
Sitting, [https://bossfight.co/
people-crowd-sitting/](https://bossfight.co/people-crowd-sitting/) on 15
August 2016

FIG 110.3 ACTIONS OF THE
HOUSE OF THE SPIRIT:
Photograph, Johannesburg,
Ryder, K (2013)

FIG 110.4 ACTIONS OF THE
HOUSE OF THE SPIRIT:
Photograph, Unknown, Ryder, M
(2016)

FIG 110.5 ACTIONS OF THE
HOUSE OF THE SPIRIT:
Unknown. (2014) Leaves
Falling, [https://za.pinterest.com/
pin/324329610639789871/](https://za.pinterest.com/pin/324329610639789871/) on 15
August 2016

FIG 111 PROJECT VIABILITY:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 112 FINANCIAL MODEL:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 113 SITE EXPRESSION: Hand
drawing, Johannesburg, Ryder, K
(2016)

FIG 114 THE PROFESSIONAL
TEAM: Computer Generated
Drawing, Johannesburg, Ryder, K
(2016)

FIG 115 USERS: Computer
Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 116 SPACE: Computer
Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 117 BROAD SITE:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 118 SITE EXPRESSION
2: Watercolour Paintings,
Johannesburg, Ryder, K (2016)

FIG 119 EDGE TO
INACCESSIBILITY: Computer
Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 120 BUILT FORM:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 121 ATTRACTIONS:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 122 MOVEMENT:
Computer Generated Drawing,

Johannesburg, Ryder, K (2016)

FIG 123 LINKS: Computer
Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 124 ZONES OF ACTIVITY:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 125 CONTEXT FOR
WORSHIP: Computer Generated
Drawing, Johannesburg, Ryder, K
(2016)

FIG 126 SITE PERSPECTIVE:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 127 BROAD PATTERNING:
Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 128 RIDGE: Computer
Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 129 SITE DEFINITION: Hand
drawing, Johannesburg, Ryder, K
(2016)

FIG 130 BROAD MODEL:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 132 SITE PROGRAMMING:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 133 RHYTHMIC LINES: Hand
drawing, Johannesburg, Ryder, K
(2016)

FIG 134.1 FIRST CONCEPT
MODELS: Photograph,

Johannesburg, Ryder, K (2016)

FIG 134.2 FIRST CONCEPT
MODELS: Photograph,
Johannesburg, Ryder, K (2016)

FIG 135 RHYTHMS SHAPE
THE CITY MODEL: Photograph,
Johannesburg, Ryder, K (2016)

FIG 136 CONCEPTUAL PLAN:
Multi-media, Johannesburg,
Ryder, K (2016)

FIG 137 CONCEPTUAL SECTION:
Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 138.1 CONCEPTUAL IDEAS
(PROJECTED RHYTHM LINES):
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 138.2 CONCEPTUAL IDEAS
(DIRECT CONNECTION):
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 138.3 CONCEPTUAL IDEAS
(PULL THROUGH BUILDING):
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 138.4 CONCEPTUAL
IDEAS (USE OF LANDSCAPE):
Watercolour Painting,
Johannesburg, Ryder, K (2016)

FIG 139 CONCEPTUAL SKETCH
1: Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 140 CONCEPTUAL SKETCH
2: Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 141 CONCEPTUAL SKETCH
3: Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 142 CONCEPTUAL SKETCH
4: Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 143 FORM EXPLORATION:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 144 CONCEPTUAL SKETCH
5: Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 145 SKETCH PLAN: Hand
drawing, Johannesburg, Ryder, K
(2016)

FIG 146 MASTER PLAN: Multi-
media, Johannesburg, Ryder, K
(2016)

FIG 147 LOWER GROUND FLOOR
PLAN: Computer Generated
Drawing, Johannesburg, Ryder, K
(2016)

FIG 148 GROUND FLOOR PLAN:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 149 WATERCOLOUR
CONCEPTUAL PERSPECTIVES:
Watercolour Painting,
Johannesburg, Ryder, K (2016)

FIG 150 WATERCOLOUR
CONCEPTUAL PERSPECTIVES:
Watercolour Painting,
Johannesburg, Ryder, K (2016)

FIG 151 PROGRAM
BREAKDOWN: Computer

Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 152 THE HOUSE OF THE
SPIRIT MODEL: Photograph,
Johannesburg, Ryder, K (2016)

FIG 153 THE HOUSE OF THE
SPIRIT MODEL: Photograph,
Johannesburg, Ryder, K (2016)

FIG 154 THE HOUSE OF THE
SPIRIT MODEL: Photograph,
Johannesburg, Ryder, K (2016)

FIG 155 FORM: Photograph,
Johannesburg, Ryder, K (2016)

FIG 156 SKETCH DEVELOPMENT:
Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 157 SKETCH DEVELOPMENT:
Hand drawing, Johannesburg,
Ryder, K (2016)

FIG 158 ROOF FORM:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 159 FORM LAYOUT:
Photograph, Johannesburg,
Ryder, K (2016)

FIG 160 3D DEVELOPMENT:
Multi-media, Johannesburg,
Ryder, K (2016)

FIG 161 GROUND FLOOR PLAN:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 162 CONGREGATION
ROOM: Watercolour Painting,
Johannesburg, Ryder, K (2016)

FIG 163 CONCEPTUAL
PERSPECTIVE OF OUTDOOR
PLAZA: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 164 CONCEPTUAL
PERSPECTIVE OF OUTDOOR
AUDITORIUM: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 165 3D CIRCULATION:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 166 DESIGN BREAKDOWN:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 167 FINAL MASTER PLAN:
Multi-media, Johannesburg,
Ryder, K (2016)

FIG 168 FINAL GROUND FLOOR
PLAN: Computer Generated
Drawing, Johannesburg, Ryder, K
(2016)

FIG 169 FINAL LOWER
GROUND FLOOR PLAN:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 170 DETAILED PLANS:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 171 REFERENCE PLAN:
Computer Generated Drawing,
Johannesburg, Ryder, K (2016)

FIG 172 COMMUNITY CENTER:
Multi-media, Johannesburg,
Ryder, K (2016)

FIG 173 PROGRAM
ARRANGEMENT: Computer
Generated Drawing,

Johannesburg, Ryder, K (2016)

FIG 174 OUTDOOR PLAZA: Multi-
media, Johannesburg, Ryder, K
(2016)

FIG 175 OUTDOOR PLAZA
TOWARDS SOUTH: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 176 ENTRANCE FROM JOE
SLOVO DRIVE: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 177 ENTRANCES TOWARDS
JOE SLOVO DRIVE: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 178 BAPTISTERY: Multi-
media, Johannesburg, Ryder, K
(2016)

FIG 179 MAIN CONGREGATION
ROOM: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 180 DIRECT ROUT ALONG
COMMUNITY CENTER: Multi-
media, Johannesburg, Ryder, K
(2016)

FIG 181 OUTDOOR THEATER
TOWARDS PONTE: Multi-media,
Johannesburg, Ryder, K (2016)

FIG 182 THE HOUSE OF THE
SPIRIT FROM PONTE CITY: Multi-
media, Johannesburg, Ryder, K
(2016)

FIG 183 SERIES OF MODEL
PHOTOGRAPHS: Photograph,
Johannesburg, Ryder, K (2016)

FIG 184 POSSIBILITIES ARE
ENDLESS: Photograph,
Johannesburg, Ryder, M (2016)